

GayCommunityNews

Book Supplement

What Is the Homo Squad?



- An Interview with Guy Hocquenghem
- Homophobia in the Scientific Workplace
- Hyde Amendment Ruled Unconstitutional

GayCommunityNews

Vol. 7, No. 27

(617) 426 4469

GCN, 1980

February 2, 1980



Boston attorney Nancy Gertner is involved in pro-choice abortion rights litigation in Massachusetts.

News Analysis

Judge Declares Hyde Amendment Unconstitutional

By Leslie Cagan

Judge John F. Dooling, Jr., of the Federal District Court of Brooklyn, NY, ruled on Jan. 15 that the "Hyde Amendment" was unconstitutional. Judge Dooling ordered Federal officials to once again permit Federal money to help cover the cost of "medically necessary abortions provided by duly certified providers."

Activists in the abortion struggle throughout the country waited 13 months for this very important, 642-page decision. The case in which the court ruled (*McCrae v. Secretary of the Dept. of Health, Education and Welfare* — a class action suit with national implications) was the only challenge in the long list of abortion litigation to directly argue the constitutionality of the Hyde Amendment. This decision represents a significant victory for pro-choice, abortion rights activists and supporters.

The Hyde Amendment was first passed by the United States Congress on Sept. 30, 1976. Named after its initial sponsor, Rep. Henry Hyde (R-IL), the legislation has been passed as a rider to the Labor-HEW Appropriations bill in each successive year. This legislation allowed the use of Federal Medicaid money for abortions *only* in cases in which the woman's life was endangered if the pregnancy were carried to full term, or when a woman had become pregnant as the result of an incident of rape or incest which was promptly reported. In essence this meant that elective abortions, and even abortions that might be medically necessary although the pregnancy was not life-endangering, would not be paid for by Medicaid.

In each of the four years that the Hyde Amendment has been introduced and finally passed there have been long and complex negotiations between the Senate

and the House of Representatives over exact wording. With the Senate favoring more liberal and less restrictive wording, and the House seeking stricter limitations, this piece of legislation annually went to a Joint Committee where sometimes months of debate would ensue. Nonetheless, the language of the Hyde Amendment has gotten more restrictive and indeed the bill has passed every year.

Once the Medicaid restrictions went into effect on the national level, state legislatures throughout the country saw the introduction of similar bills. The wording of the Hyde Amendment was usually their guide-stick, although in some cases (including Massachusetts) state laws were even more severe in their limitations. In 1977, the Supreme Court ruled that the states could also restrict their own Medicaid programs. In the court's opinion, the states were under no legal compulsion to grant Medicaid reimbursement for elective abortions.

The impact of both the Federal and state legislation was most immediately and directly felt by poor and third world women. The restriction of public monies for the medically safe procedure has been part of the larger strategy of anti-abortion groups to make abortion illegal in this country. This financial attack was most directly aimed at a specific group — poor women. (It should be remembered that it was when Pres. Carter was asked about this type of economic discrimination that he said, "Life is unfair.") For the most part, abortion rights activists have understood the double-pronged nature of this attack, seeing it as both an assault on a particular group of women as well as one more attempt to deny full reproductive rights to all women. Continued on Page 6

Dutch Begin Mobilization Against U.S. Immigration Laws Barring Gay Aliens

Compiled by Dan Daniel

AMSTERDAM — Dutch lesbians and gay men and their supporters are organizing around the directive issued by U.S. Secretary of State Cyrus Vance on Oct. 15, 1979, a directive which orders the continued exclusion from this country of foreign citizens who are, or who are suspected of being, lesbian or gay. In the memo, American consular officials abroad were instructed to make a decision as to whether a person would be issued a visa at their own discretion, bearing in mind that the exclusion of homosexuals had been mandated by Congress.

Man advises consulate

Bear Capron, a former American citizen who is now a naturalized Dutch citizen, entered the U.S. Consulate in Amsterdam on

Jan. 8 to advise consular officials that they had made a "mistake" in issuing him a visa. Capron is gay. He has lived in Holland since May 1970, and he has been a Dutch citizen since April 1978.

In an affidavit sworn and witnessed at the U.S. Consulate Capron said:

Via the media recently, the law denying visas to homosexuals (Immigration and Naturalization Act, Section 212 [A] 4), has come to my attention. As an active, practicing homosexual since 1963, I am therefore ineligible for a visa to enter the USA. Ignorant of this law, I applied for and received a visa in October 1968. On the 7th of January 1980 I came to the Consulate in Amsterdam, to inform them of this mistake and asked that appropriate action be taken.

Tourists questioned

Schiphol Amsterdam Airport was the scene on Jan. 10 of some unusual questioning of incoming American visitors to The Netherlands as four members of the "Homo Squad" quizzed arriving tourists about their sexuality. The four people, two men and two women attired in police uniforms, were gay men and lesbians.

Wearing badges identifying them as members of the "Homo Squad Holland," the men from the "Queer Section" and the women from the "Dyke Section," the four stopped American visitors on flights incoming to the airport and questioned them about their possible homosexuality.

In a statement issued by the Dutch Society for the Integration

Continued on Page 6



Bernard de Wolff photo

AM I WHAT? Dutch gay men in "police drag" and wearing badges bearing the legend "Homo Squad Holland, Queer Section" stopped incoming American visitors at Schiphol Amsterdam Airport to quiz them about their sexuality. Two lesbians, also in police attire and wearing badges identifying them as members of the "Dyke Section" of the "Homosquad," also participated in the action, which went unhindered by airport police personnel and drew a great deal of attention from the major Dutch media.

Hundreds Join in Protest Of Anti-Lesbian Film at New York City Theaters

Compiled by Bennett Klein

NEW YORK, NY — A coalition of lesbian and feminist groups under the auspices of the National Association of Lesbian and Gay Filmmakers (NALGF) protested the opening of the film *Windows* in New York City on Jan. 18. The protests occurred at the Baronete Theatre at 59th St. and 3rd Ave. and at the RKO Cinerama at Times Square. According to a joint statement issued by NALGF and the National Gay Task Force (NGTF), which is endorsing the protest, the film "features a psychotic lesbian killer who hires a man to rape her best friend with whom she is secretly in love" (see GCN, Vol. 7, No. 26).

NALGF spokesperson Jan Oxenberg called the demonstration "extremely successful . . . a very vociferous, energetic protest." She told GCN that 300 per-

sons protested at the Baronete and 60 at the RKO Cinerama in the pouring rain. Thirty protesters returned spontaneously at the Baronete the following night. The demonstrators distributed leaflets with a plot synopsis and analysis as well as a statement of protest signed by a broad range of groups. The statement encouraged all prospective viewers to boycott the film. Among the groups protesting the film were Women Against Pornography, Women Against Violence Against Women, Nassau NOW, the March on Washington Committee for Lesbian and Gay Rights, and the Third World Gay Women organization.

According to Oxenberg, the protest had a significant impact on film attendance. She commented that "we did turn people away from the theatre," noting that only about 20 persons at-

tended the 8:30 p.m. show at the Baronete on Jan. 18.

The NALGF-NGTF statement declared in part: "We think that most viewers will dismiss this film as an insult to their intelligence. But we have to respond, nonetheless, if only in memory of the pain and discrimination so many of us have suffered because of twisted images of what it means to be a homosexual perpetrated in films like *Windows*."

At a Jan. 22 press conference NALGF and NGTF called on United Artists to stop distributing the film and demanded that it not be sold to commercial or cable TV. They also demanded the termination of the ad campaign which, according to Oxenberg, "portrays an image which exploits and sensationalizes violence against women." Advertising for *Windows* depicts a woman hold-

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News Notes

quote of the week

"Despite the gaudy subject, the movie is dry, juiceless, devoid of suspense or drive. First-time screenwriter Barry Siegel fails to provide any supporting social detail, and Gordon Willis allows the story to slip through his fingers while occupying himself with such problems as capturing an Edward Hopperish early-morning light on New York's skyscrapers. *Windows* is a photographer's abstract fantasia on anti-homosexual themes."

—Critic David Denby in a review of the United Artists film, *Windows*, published in *New York* magazine, Jan. 28, 1980.

gba disbands as formal group

BOSTON, MA — At a meeting of the Gay Business Association (GBA) on Tuesday, Jan. 8, the Board of Directors voted to disband the organization as a formal, dues-paying group. The consensus of the Board was that Boston's gay business community would be better served by interested people forming ad hoc committees to work on specific projects and activities.

Formed in 1977, the GBA helped sponsor several benefits and activities in the gay community. These events involved the participation and support of many gay business people in the Boston area. "It is hoped that such participation will be forthcoming again, when future needs become apparent," said GBA members.

last call for voter registration

BOSTON, MA — Robin MacCormack, Mayor Kevin White's liaison to the lesbian/gay community, has advised all voters that Tuesday, Feb. 5, is the last day on which people will be able to register to vote in the Massachusetts primary election. Registrants need some identification and proof of residence.

Registration takes place Monday-Friday from 9 a.m.-5 p.m. in room 241 of Boston's City Hall. On Feb. 5, the Election Department at City Hall will remain open until 10 p.m.

data sought on jewish lesbians

MADISON, WI — Evelyn Torton Beck is seeking material for an anthology on Jewish lesbians to be published by Persephone Press and used in Women's Studies classes. Especially needed are essays of an historical, analytic, and theoretical nature, although poetry, fiction, photographs, and other art forms will be considered. Abstracts, queries, and/or completed materials may be sent to Evelyn Torton Beck, c/o Women's Studies Program, University of Wisconsin, 209 N. Brooks St., Madison, WI 53706. Interested persons may also call Beck at (608) 263-4703.

input sought for rape booklet

BRIGHTON, MA — The Rape Action Project (RAP) is preparing a pamphlet on rape victim compensation. Persons who have had any experience with rape laws, with trying to get compensation, or with any information regarding either of these areas are asked to contact RAP, Box 94, Brighton, MA 02135. Personal and legal information are sought.

brill fund forms board of directors

BOSTON, MA — The David Brill Memorial Fund Association has announced the formation of a board of directors. Members of the board include Ann Maguire, president; James Mitchell, treasurer; Lee Stone, secretary and fund-raising co-ordinator. Jesse Balerdi, Raymond Hopkins, and George Dimsey also sit on the board.

Organizers said funds raised for the David Brill Memorial Fund are to be used to institute a \$5,000 reward "for information leading to the arrest or conviction of person or persons responsible for the death of David Brill." Funds will also be used to help obtain a permanent post for investigative/legislative journalism on the staff of *Gay Community News*. The fund is also creating a special needs account, the use of which is to be determined by the board. Anybody wishing to inquire about, assist with, or donate to the association may contact Lee Stone at (617) 426-5777 (mornings), or by writing c/o GCN, 22 Bromfield St., Boston, MA 02108.

gaycon newsletter discontinued

CAMARILLO, CA — Ronald Endersby, editor of the *Gaycon Press Newsletter*, is in ill health, and consequently the *Newsletter*, which carried gay news to people in prisons, has been discontinued. Endersby has been hospitalized for five weeks and does not expect to be out of the hospital for another nine weeks.

Persons wishing to contact Endersby may do so by writing Ronald Endersby, Box A, Unit 14, Camarillo State Hospital, Camarillo, CA 93010.

adoption with a twist

MILWAUKEE, WI — A 21-year old nursing student has been granted permission by a court to adopt his 23-year old lover. The 23-year old, who spoke to the press but wished to remain anonymous, explained that he and his lover felt this was the best way to make each other heirs and to share the same last name.

Judge Elliot Walstead, who granted the petition for adoption, said, "It was an unusual petition, but there was nothing to indicate they were homosexuals. And if there was something, I don't know if it would have been any of my business."

steinem tags romney as ayatollah

DETROIT, MI — At an impromptu news conference recently, feminist activist Gloria Steinem, editor of *Ms.* magazine, compared former Michigan Gov. George Romney to Iran's Ayatollah Ruhollah Khomeini. Steinem drew the comparison in response to a question about Romney's recent attack on the Equal Rights Amendment (ERA) and its supporters (see GCN, Vol. 7, No. 26).

Said Steinem, "I wonder if [Romney] realizes how much he resembles the Ayatollah. His saying that the ERA threatens the 'God-given' nature of men and women shows an obvious bias against homosexuals and women. The first group of people the Ayatollah executed were homosexuals... Romney is Michigan's Ayatollah."

Romney's remarks, charging that the movement to gain passage of the ERA attracted "lesbians, homosexuals, and moral perverts," drew a storm of criticism from feminists and from members of the Michigan legislature.

nazi accused of sex with boys

CHICAGO, IL — Frank Collin, until recently the head of the neo-Nazi National Socialist Party of America who touched off a major First Amendment debate by planning to have his group march through the Chicago suburb of Skokie, has been arrested on charges that he sexually abused boys ranging in age from 10-14. Bond was set at \$50,000.

Police said the boys had been picked up in the New Town neighborhood in the city's northern section and that Collin took them to the South Side office of the Party. Police allege that after having sex with the boys, Collin took pictures of the boys in the nude. Ed Carmody, a police investigator, said, "The boys... told us they did not realize he was a Nazi leader and thought the swastika hanging in his bedroom was some sort of Chinese design."

Collin was recently ousted as head of the Party because he was reportedly "burned out" and no longer functioning effectively as Party leader.

archives wants your mementos

NEW YORK, NY — The Lesbian Herstory Archives of New York is in the process of compiling a slide and tape presentation of pre-1970 lesbian images, and input is needed. The Archives needs photographs of lesbians, friends of lesbians, home parties, outings, and bars, as well as spoken or written accounts of lesbian lives. "The purpose of the presentation," organizers said, "is to portray the complexity, courage, strength, oppression, and sensuality of pre-Stonewall lesbian life." Photographs can be reproduced and the originals returned to their owners if requested.

For information, or to submit items, write Joan Nestle, Lesbian Herstory Archives, P.O. Box 1258, New York, NY 10001, or call (212) 874-7232.

independent union forms in new york

NEW YORK, NY — The New York City Union of Lesbians and Gay Men (NYCULGM) has organized in the Greenwich Village area to seek collective bargaining rights for lesbians and gay men as consumers, workers, and recipients of governmental assistance. According to NYCULGM organizers, the group's intent is "to build a solid support structure within the geographic community where we have visibility in order to expand the union and gay bargaining power throughout the city."

To join, or to obtain additional information, call (212) 243-7300, or write NYCULGM, 1133 Broadway, #517, New York NY 10010.

two vital projects funded by city

MADISON, WI — Two projects of the lesbian and gay male communities here have received city funding to provide services not otherwise provided by the City of Madison. The Lesbian Center received \$800 to maintain an information and referral service, while The United received \$12,000 toward implementation of a lesbian and gay health care project. Both projects are seen as part of an overall effort to create a positive environment for the city's lesbians and gay men.

parents and friends of gays run ad

DENVER, CO — Parents and Friends of Gays (PRG) recently took out a large educational advertisement in the two Denver daily newspapers. Boldly headlined "Someone in your life may be GAY," the advertisement stated just below the headline, "As parents and friends of gay people, we seek to comfort others by sharing what we have learned." It went on to state several facts and feelings from an historic, scientific, religious, and personal perspective and gave the address and telephone number of the PFG group in Denver.

PFG organizers, however, said that the cost of running each ad once was more than \$2,400, and if the ads are to run again, contributions are needed. In addition, more ads are being prepared in an effort to educate people to homosexuality. For additional information, contact PFG of Denver, P.O. Box 18901, Denver, CO 80218, or call (303) 333-0286.

candidates invited to new hampshire

DURHAM, NH — The 12 Republican and Democratic presidential candidates whose names appear on the New Hampshire primary ballot have been invited to speak on the topic of lesbian and gay rights at a public forum scheduled for Sunday, Feb. 3, in the University of New Hampshire Memorial Union Building. The forum is sponsored by the New Hampshire Coalition of Lesbians and Gay Men and the University's Women's Center.

Each candidate will be given time to describe his stand on the issue, and then questions will be accepted from the audience.

The New Hampshire Coalition has received some assistance in planning the forum from the National Convention Project, which is working to have gay rights planks included in the platforms to be adopted at each party's national convention.

The University of New Hampshire Memorial Union is located on Main Street at the Durham campus, located off U.S. Route 4 west of Dover.

mcc tries again

WORCESTER, MA — The Metropolitan Community Church (MCC) of Worcester has re-submitted its application for membership in the Worcester County Ecumenical Council. The church, which ministers to the local lesbian and gay community, was turned down for membership in June 1979 by the Council's House of Delegates.

Rev. Johannes Kuiper, pastor of the Worcester MCC, expressed the hope that both the Nominating and the Credentials Panels and the House of Delegates of the Ecumenical Council would reverse their decision and "come together" in fulfilling the functions of churches.

Debate over the admission of MCC is not expected until late in the spring.

gay playwrights to compete

NEW YORK, NY — The Glines, a non-profit organization for gay arts, and the Gay Theatre Alliance, an international organization which seeks to foster and promote gay theatre, have begun a co-sponsored National Gay Playwriting Contest.

To qualify for the competition, a play may be either full length or one act and must have a major gay character or a major gay theme. It must not have been published or previously produced, excepting staged readings or workshop productions. The sponsors emphasize that they are "particularly interested" in receiving women's material. Entries are limited to one play per author; musicals must be accompanied by a tape of the score. Deadline for entries is May 21, 1980. First prize is \$250 in cash, second prize is \$100, and both plays will be considered for production by the Glines.

For additional information, contact the Gay Theatre Alliance, 51 W. 4th St., Room 300, New York, NY 10012, or call (212) 598-2597.

some families bound for tent life

BERKELEY, CA — Her Say, a women's news service, has reported that single women with children may have to live in tents in the 1980s.

A professor of housing at the University of California at Berkeley is forecasting that the 1980s will bring a severe shortage of housing. Professor Martin Gellen said that is because developers are still building housing for traditional American families, i.e., families composed of a mother, a father, and three children. Gellen said that "real families" are getting smaller, but apartment rates are skyrocketing.

As a result of the housing crunch, Gellen said, the next five years could see residents of a crowded Los Angeles, for example, moving into tents. Said Gellen, "The people who will be building the tents are single-parent households, probably women with kids."



Raymond Hopkins photo

Representatives of LAGMA met with the Boston *Globe's* liaison to the lesbian/gay community on Jan. 16: (l to r) Diane Greene, LAGMA co-chair; Ronnie Allen, LAGMA member; Jeff McLaughlin, the *Globe's* liaison; Rev. Robert Wheatly of the Unitarian Universalist Association's Office of Gay Concerns; Bill Mulkern, LAGMA co-chair.

Media Advocacy Group Reports Gains with Leading Area Daily

By Bennett Klein

BOSTON, MA — Lesbian and Gay Media Advocates (LAGMA) met on Jan. 16 with Jeff McLaughlin, the Boston *Globe's* recently appointed liaison to the gay community. LAGMA called the meeting to discuss McLaughlin's relationship with the group and to voice complaints about the *Globe's* handling of lesbian and gay issues.

McLaughlin told LAGMA that he was delighted by his appointment as liaison. "It is significant that the *Globe* has a liaison to the gay community. It's sad that's necessary, but it is." He added that "I have never been a homophobe personally or professionally."

Based on research of coverage during the 1970s, LAGMA charged the *Globe* with scant and insensitive reporting of gay issues. The group was particularly incensed by a Jan. 7 column by Mike Barnicle on the firing of Bert

Parks from the Miss America pageant. The article, according to a LAGMA statement, "relies on 'humor' which is as destructive and prejudicial as any racist humor would be."

The Barnicle column, which suggests replacements for Parks, states in part: "Why not Truman Capote — he would be no problem in the dressing room . . . Get a real queen and give the job to Paul Lynde." McLaughlin called the article "unconscionable," and noted that he had already sent an admonitory letter to Barnicle.

LAGMA also argued that gay events should be listed in the *Globe*. McLaughlin, who writes for the *Globe's* *Calendar* magazine, assured the group that all listings would be accepted. He claimed that the omission of the First Night Gay and Lesbian Poetry Reading was unintentional. McLaughlin also pointed out

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Convention Project Moves To Get Out the Gay Vote

WASHINGTON, DC — The National Convention Project has swung into high gear in its drive to gain the inclusion of a gay rights plank in the platforms of the Republican and Democratic presidential campaigns and to turn out the lesbian and gay vote in this election year.

Tom Bastow, Co-coordinator of the Project, was in Iowa prior to the caucus polls there which captured the attention of the nation. His purpose in being there was to represent the National Convention Project in a joint drive with the Gay Coalition of Iowa to encourage the participation of the estimated 150,000 lesbian and gay voters in Iowa in the state-wide caucuses. The Iowa drive represented the opening round of the Project's "Gay Vote USA" campaign, which seeks to end discrimination against America's lesbians and gay men.

"I think we've done a fantastic job of bringing gay rights to the attention of the presidential candidates right at the start of the election process," Bastow told *GCN* shortly after his return from Iowa. It represents a "step forward for us," Bastow said he was "hopeful" regarding the Project's chances for success, saying that "the time is right for the first national political movement."

The Iowa campaign included a candidates' forum at which representatives of various candidates expounded their views on issues of interest to lesbian and gay Iowans, a letter-writing campaign by lesbian and gay organizations in each of Iowa's six congressional districts which included information on attending caucuses, telephone trees to encourage a higher attendance, and a number of

workshops to explain the caucus process to those people who would be attending for the first time.

Rich Eychaner, chair of the Political Action Committee of the Gay Coalition of Iowa, expressed his feeling that "it is basic to the American sense of justice and equal rights for all that a citizen's rights should not be violated because of his or her station in life. The issue is not whether or not to approve of homosexuality, but rather, whether or not our society can guarantee justice and civil rights for all citizens when discrimination is allowed to flourish against some citizens."

Of the announced presidential candidates, only Sen. Edward M. Kennedy (D-MA) and Gov. Edmund G. Brown, Jr. (D-CA) have made firm positive statements on the issue of civil rights for lesbian and gay Americans. No announced Republican candi-

date has made such a statement, although Bastow said that Rep. John Anderson (R-IL) is "really the most up-front Republican." It is Bastow's feeling that Anderson "would be inclined to support a gay rights plank" in the Republican Party platform.

With regard to Ronald Reagan, who was considered by many to be the Republican front-runner before his second-place showing in the Iowa straw poll, Bastow explained that he "represents a conservative constituency who are not very strong on diversity in American life," but that Reagan did oppose the anti-gay Briggs Initiative in California.

Pres. Jimmy Carter, who outpolled Kennedy by a margin of almost two to one in Iowa, is not expected to take a strong stand on the lesbian/gay rights issue in the near future. Bastow explained that he is not convinced that the Carter campaign people are really sure there is a lesbian/gay vote to be reckoned with. "I don't look for the President to take a positive stand on a gay rights plank in the near future," said Bastow.

In the Iowa Democratic caucuses, Carter outpolled Kennedy by a margin of 59.1 percent to 31.2 percent, with 9.6 percent of the vote uncommitted. This gives 30 Iowa delegates to the Democratic national convention to Carter, 15 to Kennedy, and five will be uncommitted.

In the Republican straw poll, which commits no delegates but rather provides a yardstick of popularity, George Bush polled 32.9 percent of the vote, followed by Ronald Reagan with 26.8 percent and Howard Baker with 13.9 percent.



Neuma Crandall photo

Tom Bastow, Co-coordinator (with Mary Spottswood Pou) of the National Convention Project.

Manslaughter Charged in 'Self-Defense' Slaying

RONKONKOMA, NY — Greg LaSusa faces a trial at an unspecified date on charges of first degree manslaughter stemming from an incident which occurred last November and which he and his supporters claim was an instance of self defense. Members of the Greg LaSusa Defense Fund, in attempting to gather information about the case, said they were met with resistance by the Suffolk County (NY) Police Department and the Assistant District Attorney. Conversations, however, with LaSusa's attorney and with other sources revealed a very complex case.

Group assaults LaSusa

LaSusa was employed as a door-person at a lesbian/gay bar in Ronkonkoma, a bar located in a suburban Long Island shopping center. It is alleged that on the night of Nov. 9, 1979, eight straight men went to the bar and began to throw bottles at its facade. LaSusa, in his capacity as door-person, went outside to ask them to leave.

LaSusa was assaulted by the men, verbally and physically. One assailant, Steven Passante, allegedly wielded an 18-inch length of steel pipe, with which he reportedly attacked LaSusa. When that happened, it is alleged, three other members of the group joined in the attack on LaSusa, at which time he produced a knife with which he stabbed Passante. Passante died several hours later

at a nearby hospital.

LaSusa turned himself in to police, following which at least three of the remaining assailants were arrested. LaSusa was charged with second degree murder and remanded to jail in lieu of \$25,000 bail. He remained there for two days until his attorney secured his release for a cash bond of \$2,500.

Subpoenas issued

LaSusa was subpoenaed by the Suffolk County Grand Jury, as were at least six of his alleged assailants, including the three who had been arrested following the assault. The persons alleged to have perpetrated the assault were granted transactional immunity by Assistant District Attorney Barry Feldman (in the state of New York, transactional immunity means that a person cannot be prosecuted for any crime which testimony might reveal that she or he had committed). Oddly, however, two witnesses to the assault, both patrons of the bar at the time of the incident, were also subpoenaed, but they were requested to sign a waiver of immunity, which would allow their prosecution in the event that their testimony indicated their involvement in the commission of a crime.

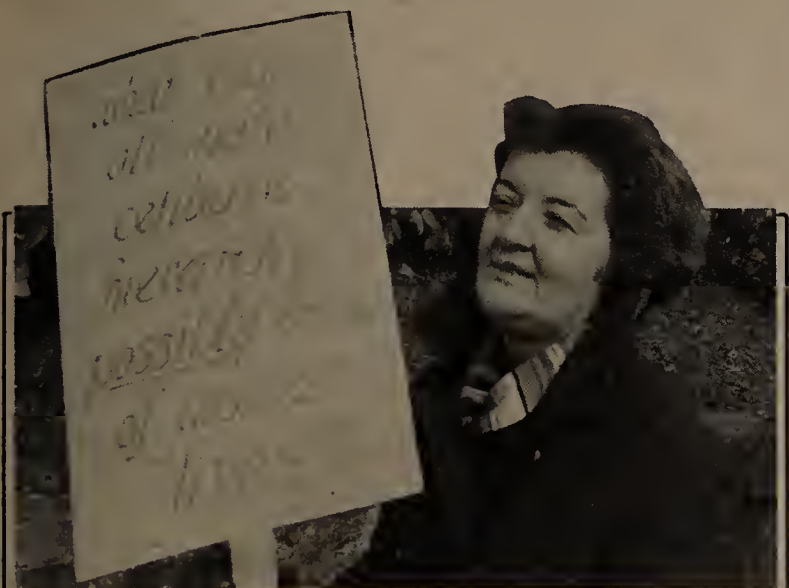
The Grand Jury brought no charges against the six alleged assailants and ordered all charges against the three who had been arrested to be dropped. The charge against LaSusa was reduced to

first degree manslaughter — over the objections of Asst. D.A. Feldman — and an indictment was handed down. LaSusa, bound over for trial at an undetermined date, faces a possible sentence of up to 25 years in prison if he is convicted.

Self-defense maintained

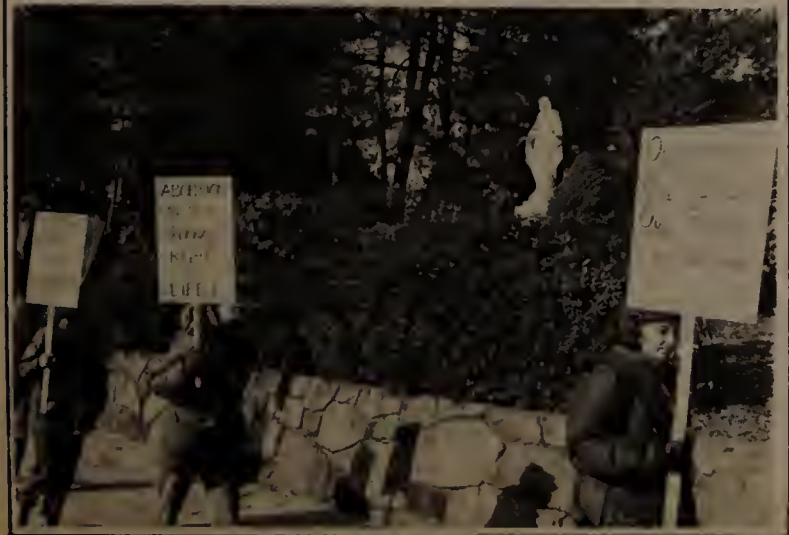
LaSusa's attorney, David Clayton, has "constantly emphasized the fact that it is every gay man's right to self-defense," according to members of the Defense Fund, who also maintain that self-defense is the central issue in this case. Members of the Defense Fund are of the opinion that Feldman, the police, and the judicial system intend to make "an example" of LaSusa to all gay men that "they do not have that right" of self-defense. According to members of the Defense Fund, "This is an organized campaign by straight men to punish LaSusa (and all gay men who reserve the right to self-defense) for daring to defend himself against eight straight assailants."

LaSusa's attorney has said that the legal fees involved in the case are "already enormous." The Defense Fund has appealed to the larger gay community for support on LaSusa's behalf. Any and all letters of support, contributions, and letters of inquiry are welcome. Contact the Free Greg LaSusa Defense Fund, P.O. Box 50, Stony Brook, NY 11790.



Photos by Susan Fleischmann

About 50 demonstrators picketed the Brighton (MA) residence of Humberto Cardinal Medeiros, Archbishop of Boston, on Jan. 21. The picketing marked the eve of the anniversary of the 1973 U.S. Supreme Court decision giving women the right to legal abortions. Expressing their belief in "the complete separation of church and state," the protesters said, "We are picketing here because, as a Cardinal of the Church, [Medeiros] is representative of the hierarchy's leadership in the anti-abortion movement. They are the principal financial backers and proponents of anti-choice legislation."



Gay Community News

THE GAY WEEKLY

Volume 7, Number 27
February 2, 1980
22 Bromfield Street
Boston, Mass. 02108
(617) 426-4469

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G.C.N. is included in the Alternative Press Index, which is published quarterly by the Alternative Press Center, Inc., Box 7229, Baltimore, MD 21218.

Volumes I-VI of G.C.N. are available on microfilm for \$20/per volume. Write G.C.N./Microfilm for more information.

Opinions reflected in "editorial" represent the views of the editorial board. Signed letters and columns reflect the views and opinions of the authors only. Comments, criticisms, and information are always welcome from our readers: remember, it's YOUR paper!

Second-class postage paid at Boston, Mass. Annual subscription rate is \$17.50.

ISSN: 0147-0728

Member New England Press Association
Reporters Committee for Freedom of the Press

Community Voices

lessons from the past

Dear G.C.N.,

As the gay community decides upon what actions to take against the anti-gay films *Windows* and *Cruising*, I want to add some food for thought.

Several years ago, a horribly anti-woman, terribly racist film, *Snuff*, was shown in NYC and then in Boston. In New York, at least 100 women demonstrated at the theatre, which had a TV out front showing scenes from the movie. We managed to get the theatre-owners to remove the TV but there was some question afterwards about whether our crowd of feminists encouraged or discouraged people from seeing the film which I think stayed for at least eight weeks.

When *Snuff* came to Boston, it was decided that we shouldn't demonstrate at the theatre. Instead, we barraged Sack Cinemas with phone calls and boycotted Sack theatres. *Snuff* ran in Boston for just a few weeks. In that instance, we decided that drawing attention to the film would have encouraged people to see it.

As we decide what to do about *Cruising* and *Windows*, we need to consider the following: will a demonstration outside the theatre keep people from going in, or arouse the morbid curiosity of more people? Is it equally important to organize a boycott against Sack and present them with 5,000 signatures of people who will not attend their movies?

Lastly, shouldn't we try to contact the movie reviewers from the local papers and remind them of the aftereffects each movie will cause and the negative stereotypes each movie will cause and the negative stereotypes each movie will perpetuate? A negative movie review could deter as many movie-goers as a demonstration.

Recently I saw a coming attraction short for *Cruising*. It looked entirely unexciting and uninteresting. I was so angry at seeing it that I booed loudly in the theatre. Everyone laughed at me. They probably couldn't see why such a boring movie would be offensive to anyone. As we decide what action to take, I want to be sure we don't make two mediocre movies any more inviting than they are.

Jay Meryl
Cambridge, MA

governor of california

Dear G.C.N.,

In recent months there has been much debate in G.C.N. and elsewhere in the gay community over the presidential candidacy of Jerry Brown. He has actively courted our support. Here in San Francisco a fund-raising party for him in a wealthy Twin Peaks home received much publicity.

In a "Speaking Out" column in September, Allen Young suggested that we might have something to gain from Brown's candidacy. For his trouble, Allen was baited by an obnoxious tirade from a proselyte of the Revolutionary Socialist League — an ugly combination of personal attack and Stalinoid rhetoric. (Too, I resented his arrogant presumption to tell us dumb people why we were at City Hall on May 21.) Since then the debate in G.C.N. has degenerated to a shouting match between Brown's apologists and such ideologues.

I do not trust Jerry Brown. He is an opportunist, who is more interested in running for president than in running the state of California. In the year that I have lived here, he seems to have spent most of his time out of the state, leaving executive control in the hands of a right wing Republican Lieutenant Governor. While it is true that Brown opposed Proposition 13, once it had passed he hopped right onto the Jarvis-Gann bandwagon in his successful bid for re-election. One wonders: If the Briggs Initiative banning gay teachers had passed, would he have issued an executive order banning anti-gay discrimination in state hiring, or sought our support?

At the January 13 march on Sacramento, Jeanette Mondanaro received a wild ovation when she accused Brown of hypocrisy. His support in the California gay community has been overrated, I believe. Had Brown deigned to appear before us in Sacramento, he would probably have received some jeers.

I am not a one-issue person. Whether a candidate supports gay rights is no more — or less — important than his/her stand on other important issues, like maintaining human services, or the runaway militarism that has bankrupted our economy and threatens us all with nuclear holocaust.

Sincerely,

John Kyper
San Francisco, CA

typewriter in hand

Dear G.C.N.,

Once again I take typewriter in hand to express my opinion on two very different issues. Good luck in deciding what to headline this letter.

First, the Immigration and Naturalization Service (INS) and gay visitors. Beginning on the 13th, the New York *Times* did a series of five articles on the corruption, inefficiency, and all-round stupidity in that agency; apparently, it's just about the worst-run agency in the U.S. government, and that includes the post office and Internal Revenue Service (quite an accomplishment). It would be typical of such a ridiculous organization to concentrate its time on hunting down harmless Michigan-bound musical lesbians while at the same time letting various muggers and thieves pay their way into the country. Other organizations do this, too; by and large they're called "police."

Second, concerning the protests upcoming on the movies *Cruising* and now *Windows*. Remember a few years ago there was that scabrous movie *Snuff*? When it played in New York there were enormous protests, huge publicity — and huge crowds and profits at the theater. Women in Boston organized differently (if I remember G.C.N.'s coverage correctly); protests were low-key, TV coverage was discouraged, action quiet but effective. The movie closed after a very short run here. Need I point out that this strategy should be seriously considered for the two recent movies? Maybe it wouldn't work — after all, the movie makers may be able to generate enough publicity to get the "controversial" crowds they seek anyway — but let's not jump too quickly into giving it to 'em free, OK?

Sincerely,

Charles Bonnell
Cambridge, MA

parental discretion advised

Dear G.C.N.,

I enjoyed reading the letters to G.C.N. in the Jan. 19 issue, particularly those of Dennis Melba'son, who provided us with a great inside perspective on the production of ABC's News Closeup, *Homosexuals*, and Bill Beneville, whose closing comments should be well advised.

My personal reaction to ABC's program *Homosexuals* was considerable disappointment. However, the entire program would not have been perceived as being completely negative if ABC had (1) eliminated the foreboding warning "parental discretion is advised," and (2) in addition to the statement — "that the following program is not representative of all homosexuals but only the views of the participants," they could have explained further that many homosexual persons would not allow themselves to be interviewed for this program because of the homophobia which exists in our society. I believe such a statement might have answered the question for us: where were the teachers, engineers, truck drivers, mothers, fathers, businessmen and women?

I should also like to repeat the suggestion that all of us who have written letters (or are considering writing) in to this paper, should also express our views to Richard Richter at ABC News Closeup (name withheld if necessary). Our letters may possibly be beneficial for us if ABC considers a repeat production of this type.

Sincerely,

Elliott Strick
Norwich, CT

the cult

Dear G.C.N.,

While browsing in a Harvard Square bookstore recently, I picked up a copy of *Racquetball — The Cult*, by Eugene L. Scott. By some chance I opened to the section on racquetball equipment and came across the following passage:

"Horrors to the unclich athlete who wears the same color combination twice in the same week-end.

However, in racquetball attitudes towards clothes are totally reversed. Indeed, if a racquetballer arrived in all white or matching colored tennis shorts and top, he would look like a fag."

The book jacket describes Mr. Scott as a past member of the American Davis Cup team, and a past president of the Eastern Tennis Association. Does Mr. Scott assume that gay men and women do not play tennis or racquetball? This inane statement, couched in offensive terminology, simple has no place in a sports book. A "respected member of the tennis world" (as the jacket styles him), who would probably not dream of using the word "nigger" in his book, can slip in the word "fag" without thinking twice. Well, Mr. Scott, maybe you should think, at least once if not twice.

I have written to Mr. Scott in care of
Dolphin Books
Doubleday & Co.
Garden City, N.Y.

and I have forwarded a copy of the letter I sent him to the editors of Dolphin Books. I urge anyone who is as offended by this thoughtless, mindless oppression as I am to do the same.

Bob Skiba
Boston, MA

iran

Dear G.C.N.,

Steve Forgione's January 12 letter in G.C.N. with its pathetically convoluted apologia for his and other gays' support of pro-Iranian demonstrations, underscores a reality I've learned to perceive during 10 years of gay activism: all economic and political "isms" are different labels smacked on the same bottle of anti-lesbian and anti-gay poison.

Gays have natural allies. They are the people who welcome us in their midst, welcome our support, support our goals, and at no time say, "Oh, I know they shoot gays, but . . ." Having a clear cut sense of who my friends and enemies are, I've remained a one-issue gay activist. My friends, for example my sisters in the women's movement, both lesbians and heterosexuals, have demonstrated their support for gay liberation. My enemies on the other hand, support governments and systems that murder people, imprison people, and persecute people as a matter of public policy because they are my lesbian sisters and gay brothers.

Forget it Forgione. No friend of Khomeini's supporters, no adherent of the millions who pour in and out of the streets of Teheran to support their "messenger," no apologist for that scene is on my side. I've been around too long, and heard the same apology applied to too many "isms," and too many "liberations" and by too many "messengers," too many times.

My friends, gay and heterosexual, make no apologies for murder and persecution, and they never have the arrogance to ask me to take my gay hat humbly in hand and beg to become part of a movement that is "liberating" in all aspects but its treatment of women and gays.

Indeed, I would be willing to judge *any* movement, *any* ism, *any* system on the two criteria of how women and gays are treated within it. Do that well and the rest already exists.

Marc Rubin
Brooklyn, NY

hibiscus

Dear Editor,

I am writing this letter to thank the women of Boston and New England, and many others, and G.C.N. for your support of women's music over the last six years. As the distributor in this area for that time, I have watched the growth of the women's music industry in record sales from 500 to 10,000 and in concert production from the first Meg Christian concert at the Saints in 1974 to the latest Holly Near concert at Hynes Auditorium. It is the support of thousands of women in this area that I would like to thank because it is your support that has enabled Hibiscus Records to grow, providing better distribution and jobs for women.

I am leaving Boston at the end of December to return home to Los Angeles to do distribution there. Through advertisements and interviews, I have located Trish Karlinski to manage distribution in this territory, and she deserves all of your support.

Hibiscus Records is also changing its name as of January, 1980, to call it what it is — Women's Music Distribution Company — WMDC. The address and phone will remain the same.

It is sad to leave. I will miss many people. I expect visitors.

Yours,
Betsy York
Boston, MA

ADVERTISING MANAGER

G.C.N. is looking for an Advertising Manager. Advertising experience as well as a commitment to the goal of eliminating the exploitation of women and men in advertising necessary. Please address inquiries and resumes to Richard Burns, G.C.N., 22 Bromfield Street, Boston, MA 02108.

NEWS EDITOR

Gay Community News is accepting applications for the position of News Editor. News writing and editing skills needed as well as a commitment to feminism and social change. Opening March 1. Please send resume to Richard Burns, G.C.N., 22 Bromfield St., Boston, MA 02108.

DESIGN DIRECTOR

Applications are now being accepted for the position of Design Director. Background in graphic arts necessary. April 1 opening. Direct inquiries and resumes to Richard Burns, G.C.N., 22 Bromfield Street, Boston, MA 02108.

Speaking Out

Launching the Gay '80s: Gay Rights Under Siege In Santa Clara County

By Edward Sebesta

Already, a series of events has begun which will ultimately determine, to a great extent, the prospects for gay freedom in the 1980s. What might appear to be a conflict, local in both scope and effect, has become a battlefield in a wider struggle involving the state of California and the nation. It has become a test of strength, a barometer of public support for gays, which will be observed across the nation. Even now gay rights ordinances across the state are being stalled, with municipal legislatures waiting and watching for the outcome of the referendum. Even now, gay rights ordinances are in danger of being repealed by local and statewide initiatives. Indeed, San Francisco, the self proclaimed gay capital, is in the danger of falling prey to the anti-gays. Victory or defeat in the Santa Clara County campaign to defend the gay rights ordinances will have far reaching consequences, far beyond Santa Clara County.

The conflict flared into the open in the summer of '79. A series of public hearings were held before both the Santa Clara County Board of Supervisors and the San Jose City Council. During which, loud, vocal denunciations of the ordinances by religious extremists were made, full of biblical condemnation and hate. An earthquake, which occurred during one of the hearings, was seized upon as a sign of God's wrath against the ordinances.

The Santa Clara ordinance was passed, first, in August. It covered only the unincorporated territory of the County, but was to be a model for the 16 municipalities in the County. Following that model, San Jose passed its ordinance.

The anti-gay religious, which had threatened an initiative, with microcircuit swiftness gathered 50,000 and 27,000 signatures, respectively, and suspended the County and San Jose ordinances before they could go into effect. The County Board of Supervisors and the San Jose City Council then voted not to repeal, but to place the initiatives on the June 3, 1980 ballot. So the long, hard campaign was begun.

While the petitions were being certified, a more ominous development occurred. A Monterey religious group, perhaps inspired by the rapid success of the Santa Clara County petitions, filed an initiative with the state to make it legal, across the state, to discriminate on the basis of sexual orientation, that is, by state law, make local gay rights ordinances impossible and to effectively repeal all existing gay rights laws in the State of California. The progress of this initiative, in terms of signatures, is not known.

The opponents of gay rights in Santa Clara County are the same people who opposed the consenting adults law and supported Proposition 6, the anti-gay-teacher, Brigg's initiative.

Rising to the challenge, the gay community has united together and formed the Santa Clara Valley Coalition for Human Rights (SCVCHR). Prominent community leaders have either pledged support or have joined the campaign. The Santa Clara Valley Coalition for Human Rights has elected an executive board reflecting its broad base of support. The executive board and officers are as follows:

*Co-Chair: Mike Nye; Business representative for Central Labor Council, Santa Clara County.

*Co-Chair: Johnnie Staggs; Chair, Lambda Assoc., board member, local ACLU and Susan B. Anthony Club.

*Treasurer: Rosalie Nichols; Chair, Susan B. Anthony Democratic Club, board of directors, Local ACLU, member San Jose's Affirmative Action Committee.

*Secretary: Joyce Sogg; Attorney, San Jose/South Bay representative to N.O.W. of California.

*Lee Oftedahl: Owner/publisher, Peninsula Magazine.

*Jana Cunningham: Past president San Jose/South Bay N.O.W., member Commission on the Status of Women.

*Dan Relic: Owner/publisher Lambda News.

*Myra Beals: Vice-president San Jose/South Bay N.O.W., board member Susan B. Anthony.

*Michael Morris: Corporate attorney, member ACLU.

The SCVCHR is now waging a determined campaign to insure that the gay community will be victorious on June 3, 1980. Santa Clara County defeated Proposition 6 by 61% to 31%, but whether this will mean victory in June is not at all certain.

SCVCHR has gotten strong community support already. The Commission on Social Justice of the Archdiocese of San Francisco has endorsed the ordinances. Additionally, the support of Labor is evident by Mike Nye being the Co-Chair of SCVCHR. Still victory is by no means certain. The Baptists have voted a resolution condemning the ordinances and smearing gays. Other opposition is expected.

Community Voices

redemption

To the Editor:

This is in response to Tom Durand's "confession" letter in the 1/12/80 issue.

Dear Tom:

Not a child of the Jesuits, I have always had doubts about the value of public confession. I had very mixed feelings about the way you voiced your confession, although I have certainly experienced the kind of situation you described. On the one hand, I wanted to say something supportive, to make you feel better, to help you put it in perspective, to let you know that you're not alone in dealing with conflicts (external and internal) like that. On the other hand, I wondered what you really *want* from confessing this ubiquitous "sin," what kind of feedback you expect. I found myself angry with you, even though I've shared your feelings, and then I accused myself of blaming the victim. And with the phrase "blaming the victim," I began to understand my reaction to your letter.

The basic anger I feel isn't with you. It's with those two fatuous, bigoted cretins who sat in front of you on the bus (not to mention the powerless liberal who offered the limp defense). *And that's who you should be angry with, too.* Instead — or, perhaps, I should say in addition — you get angry with yourself: you were too cowardly to speak up, you let gay people down, etc., etc. That's bullshit!

Now, mind you, I'm not speaking to the tactical question of whether that was a good or a

bad time to speak up; I don't know the answer to that. What is clear is that your *behavior* says that you had made a tactical judgment that it didn't pay to speak up at that point. It's what you do, given that implicit judgment, that confounds me: you blame yourself. *You* are blaming the victim! And, in doing so, you repeat what I have seen over and over among gay people (including myself), and which is the prototype of our self-oppression.

There's a "confession" to be made here, all right; but it's not the one you made. The "sin" is the waste of gay energy on self-blame, when there are lots of ways to spend that energy on real battles in the real world that need to be fought. Low-power/high-anger situations like the one you described are the breeding ground for depressive internalizing of oppression. And it is certainly true that there are times (your incident probably among them) when we don't have the power to change or intervene significantly in events. Under those conditions, certain kinds of "noble" action are merely wasteful and masochistic, and the sensible and productive thing is to know that you will live to fight another day. It's true that that can be used as a rationalization to never fight at all, and I'm not suggesting that we shouldn't take risks. Nor am I suggesting that we should be angry all the time. What I think we need to do is take the anger from situations like you described and find ways to make use of the power we *do* have. We do

The referendum are already beginning to have an effect across the state of California. Most immediately, the municipalities in Santa Clara County, many of which were expected to pass the County model ordinance are now awaiting the outcome of the referendum. Similarly, the inquiries by adjacent counties about having gay rights ordinances of their own has ceased. Furthermore, reports have come in from across the state that cities that were once considering gay rights ordinances are also awaiting the outcome of the referendum. The major effects of the referendum, however, will not manifest themselves until after the election.

Santa Clara County is seen as a liberal California county in a state which is supposed to be in the forefront of the gay civil rights movement. Attitudes towards gays elsewhere across the nation will be presumed to be worse. The outcome of the referendum will strongly effect and shape the rhetoric of the presidential candidates and the party platforms at the two major presidential conventions. The conventions will be held in the two months immediately following the referendum. Any hopes for a party plank for gay rights will have its chances greatly boosted by a victory in Santa Clara County. With a defeat, these hopes will become the proverbial snowball in hell. The California legislature, similarly, will be extremely reluctant to consider any gay rights legislation after a defeat in Santa Clara County. In fact, it will be an accomplishment to prevent anti-gay legislation that persons, such as Briggs, will surely introduce, claiming a mandate of the people as expressed in Santa Clara County.

As in after the Dade County defeat, a defeat in Santa Clara will very likely result in a series of initiative attempts to overturn gay rights ordinances across California and across the nation. A defeat in Santa Clara County will make the Los Angeles ordinance particularly vulnerable.

The previously mentioned anti-gay statewide initiative started in Monterey will probably not attract much interest or have any reasonable chances of success if the ordinances are successfully defended. Initiatives that seem very likely to be defeated will have difficulty attracting support and even if qualified many politicians will be willing to go on record as being against them. A defeat in Santa Clara County, however, will encourage a deluge of statewide anti-gay initiatives by fundamentalist Christians and a smugly smiling State Senator Briggs. Politicians will view gays as political pariahs and gays will be deserted on the electoral battlefield. These initiatives could easily strip San Francisco, Berkeley, and Los Angeles of their gay rights ordinances. Across the nations gays will be seen as losers and it will be a great struggle to hold on to the accomplishments of the gay movement. We will be living in the ruins of our hopes, bombarded by defeats in all spheres of our lives.

Victory in Santa Clara County will result in gay rights ordinances being passed in cities across the state and by the early 80s it would be reasonable to expect most of the major cities and heavily populated counties will have gay rights ordinances. Politicians will not view gays as political liabilities, and state passage of a gay rights bill will be greatly eased by a victory in the referendum. Nationally the gay movement will be seen as an irresistible social force, and gays as an integral part of national life.

In summary, the battle in Santa Clara County is a contest for far more than two local ordinances, it is a part of the national struggle for gay freedom. It is a contest for the 80s between gays and their friends and the vicious forces of anti-gay bigotry. Much can be won, must can be lost.

I ask gays and their friends everywhere to help us in our time of need, in our time of darkness.

The SCVCHR is urgently in need of donations to wage its electoral defense of the ordinances. The anti-gays have strong financial resources and are well organized. For the SCVCHR to win a full scale grass roots campaign is being waged, but it needs money!! Please don't let us be crushed by the forces of bigotry. Send your contribution to the Santa Clara Valley Coalition for Human Rights, P.O. Box 2066, San Jose, CA 95109.

"Speaking Out" is the column designed for the benefit of GCN readers. It is part of our continuing effort to provide a true forum of opinion for the community. We encourage you to send your thoughts, ideas, feelings and comments to us and we encourage you to respond to any ideas expressed in this space. The opinions expressed in "Speaking Out" do not necessarily reflect the views of the newspaper, the staff or the advertisers. Write c/o Speaking Out, GCN, 22 Bromfield St., Boston, MA 02108.

helpful

Dear Edit Persons:

I have read and pondered the request of Marcia Womongold in last week's paper. It seems that there is surely a fair and equitable — not to say sisterly — solution to her problem. Might I be so forward as to suggest that Somewhere (and perhaps the other clubs frequented by Womongold) should institute a policy used by many clubs in Appalachia and the Southwest: all guns and weapons are checked at the door. This is a preventative against bloodshed and against mad-cap firing of tear gas bombs in the toilet stalls.

Hope I've been helpful,

Bunny LaRue
Somerville, MA

GCN welcomes letters to "Community Voices". If at all possible, your letters should be typed and double-spaced. Anonymous letters will not be published, but names will be withheld upon request. Letters should be addressed to Community Voices, GCN, 22 Bromfield St., Boston, MA 02108.

Joel D. Hencken
Boston, MA

Dutch Move Against U.S. Laws Barring Gay Foreigners

Continued from Page 1

of Homosexuality COC, it was reported that "none of the tourists revealed that they in fact were gay; all were very surprised at the action and professed *not* to know any law barring homosexuals from getting entrance visas to the U.S."

It was reported by COC that the airport action was widely covered by the Dutch newspapers and electronic media, as well as by some newspapers internationally. It was also reported that "airport police undertook no action against the activists in police drag."

Action by Parliament

The news regarding the ineligibility of lesbian and gay aliens to obtain entrance visas was reported to the Dutch people at the end of December last year. Almost immediately, COC addressed a letter to Dutch Foreign Minister Van Der Klaauw in which it was requested that he write a letter to Secretary Vance urging the withdrawal of the anti-gay restriction immediately. Van der Klaauw was also requested to demand of the American ambassador, Geri M. Joseph, that she refrain from harassing Dutch applicants for visas with questions about their sexuality.

In early January, the COC and the Labor Party Gay Group were

approached by a Labor Party member of the Dutch Parliament, Harry van den Bergh, who proposed the circulation of a letter among members of Parliament. The letter, he suggested would express the members' "disturbance" over U.S. immigration policy and seek a withdrawal of the restriction on lesbian and gay visitors. The letter, van den Bergh suggested, would also seek the enactment of legislation by the U.S. Congress which would ensure a ban on such discrimination.

Van den Bergh's initiative was also taken on behalf of Liberal Party member of Parliament Ed Nijpels, whose support, combined with that of the Liberal Party Gay Group, is virtually certain to bring sufficient pressure on Van der Klaauw to guarantee a strong reaction in a letter to the American government. It is hoped by the COC that the individuals and groups allied with them that at least 130 of the 150 Dutch Parliament members will affix their signatures to that letter.

Van den Bergh will seek a hearing before the U.S. Select Committee on Immigration and Refugee Policy, which is holding public hearings on the immigration issue. He and other members of the Dutch Parliament will be in New York on Feb. 4 and in Washing-

ton on Feb. 5. Before departing The Netherlands, van den Bergh and the other members of Parliament plan to seek support for a similar letter to the U.S. government in the Council of Europe.

The letter proposed by van den Bergh reads, in part:

We consider the right of each individual to experience his or her sexuality in his or her own way, as a matter which belongs to a person's private domain, and as such an undeniable right of every person. It follows from that, that the United States ought not to let the question of a foreign visitor's eligibility for a visa depend, among other things, on his or her sexual orientation. Apart from that; in our opinion, the Immigration Law also clashes with the free traffic of persons. This is an international principle, which gained fresh momentum from the Helsinki Agreement. We are of the opinion that as champions of this agreement the United States ought to follow this principle also in this matter.

So far, Ambassador Joseph has refused to see a delegation from the Dutch Parliament seeking to discuss the issue with her. Dutch lesbians and gay men plan to organize a demonstration at the American Consulate if she again declines to see van den Bergh and his associates.

Judge Rules on Hyde

Continued from Page 1

The recent ruling by Judge Dooling has begun to alter the picture. By ordering that Medicaid fund "medically necessary" abortions, he re-opened the door to medically safe abortions for thousands of women. He defined "medically necessary" as those abortions "that are necessary in the professional judgment of the pregnant woman's attending physician, exercised in the light of all factors, physical, emotional, psychological, familial, and the woman's age, relevant to the health-related well-being of the pregnant woman."

It is fairly certain that the government will appeal the ruling and that therefore this case will be heard before the U.S. Supreme Court. Nancy Gertner, the Boston lawyer involved in the pro-choice abortion rights litigation in Massachusetts, believes that there will not be a decision from that court for another year and a half. Until then, women will be feeling the impact of Judge Dooling's ruling. Gertner went on to say, "The recent decision on the McCrae case has decided the issue for Massachusetts. By invalidating the Hyde Amendment the court has in effect told the state that they cannot enforce *their* restrictions of Medicaid funding for abortion. Women who are on Medicaid in this state *can* get medically necessary abortions paid for."

As Gertner pointed out, one of the most interesting things about the law in Massachusetts is that it has never been implemented. In 1977, the Doyle-Flynn legislation restricting state Medicaid funds for abortion was first introduced. With overwhelming support for it in the House, and strong opposition to it in the Senate, the bill

went through many months of battle. As long as Michael Dukakis was governor of Massachusetts, pro-choice advocates were assured that the bill would never become law. The election of Governor Ed King changed all of that, and last year this state's Medicaid restrictions became law. Immediate and persistent challenges in the court brought injunctions against its implementation, however.

At the same time, other very restrictive anti-abortion legislation has not only been enacted, but it is also being enforced. Nancy Wechsler of Public Workers for Choice points out that "the Dooling ruling specifically and only addresses the issue of Medicaid funding for abortions. As public employees in this state we still face the restrictive law which cuts off the use of our health insurance money for abortion services. This is one concrete example of the fact that anti-abortion groups are working on many fronts at the same time."

Other abortion rights activists, while pleased with and encouraged by the Dooling decision, also warn against over-enthusiasm. They know that the legal struggle is not yet over in this case, and they are aware of the stated goal of anti-abortion forces to completely outlaw all abortions by securing the passage of a "Human Life Amendment" to the U.S. Constitution. Madge Kaplan said, "We can not fall into the trap of thinking that our job is over, or that we can now leave everything to the courts. It is as important as ever to continue the work of building a visible and vocal abortion and reproductive rights movement in this city, state, and country."

LAGMA Makes Strides

Continued from Page 3

that gay organizations often assume that the *Globe* will not list their events. LAGMA member Eric Rofes, however, said that he knew of at least 15 rejections of gay events from *Calendar*.

Members of LAGMA urged that gays in general news be identified as such. Rofes pointed out that gays have a history of invisibility. "We need to be visible," he said, "and upfront gays should be identified as such to show people that upfront gays are productive members of society." Another person added, "I'm tired of just reading it [news of open gays] in one of my alternative presses."

McLaughlin, however, felt that a person's sexual orientation should be specified only when it is "germane" to the story. He added that the *Globe* should print more gay stories, but said that "to

expect that the *Globe* will report legislative events the way *GCN* does is ludicrous . . . I have to know what can and can't be done and divorce myself from political considerations."

McLaughlin offered several suggestions for "raising consciousness" at the *Globe*. He agreed to talk with individual reporters when objectionable articles appeared. He urged LAGMA to meet with *Globe* writers, assuring the group that many writers would be interested in such a meeting. McLaughlin also noted that instead of demanding that the *Globe* write articles, LAGMA should suggest specific ideas or submit stories. Compelling articles, he said, would be given serious consideration. Finally, he said, "When an obnoxious Ann Landers column appears, bury the place with letter." McLaughlin

stressed that he should not be the only person at the *Globe* for the gay community to contact, but that "when all else fails, you ought to be able to call me."

LAGMA Co-Chairperson Diane Greene expressed satisfaction after the group's first meeting with McLaughlin. She said that "he sounds like he's going to be accountable. There was no sense that we were being placated, nodded to." LAGMA members did acknowledge that *Globe* coverage had improved during the past two to three months.

LAGMA urges widespread community participation if its efforts are to be successful. The group has a 24-hour answering service at (617) 367-9000. By mail, write LAGMA c/o *Gay Community News*, 22 Bromfield St., Boston, MA 02108.

Hundreds Protest

Continued from Page 1

ing a knife to the throat of another woman with the caption "Somebody loves Emily . . . too much."

NALGF and NGTF also called for positive lesbian and gay films as well as an end to self-censorship by gay filmmakers and producers in Hollywood. Oxenberg told *GCN* that there must be a "climate created where gay filmmakers and producers can feel free to express a gay sensibility in their works and where this aspect of human experience is no longer censored."

In addition, Oxenberg and Vito Russo gave a presentation on the history of lesbian images in Holly-

wood films. They pointed out that numerous stereotypes have included the lesbian as killer, the suicidal lesbian, the predatory lesbian and the repressed spinster. Jane Meyers spoke about Hollywood censorship of lesbian and gay themes in connection with her film production of Rita Mae Brown's novel *Rubyfruit Jungle*.

Arthur Bell of the *Village Voice*, contacted by *GCN*, said that "the movie is so rotten that it's going to close early," but the protest will have a "larger effect on the treatment of gay people in Hollywood films." Bell added that "the bottom line is the box office and when a picture doesn't do well, it's to our advantage."

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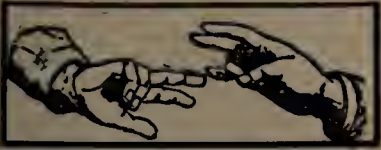
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Monday, Feb. 18

Deborah Edel and Joan Nestle, archivists and cofounders of the Lesbian Herstory Archives in New York, will speak on:
"Preserving Our Herstory"

7:30 PM Witches Loft, Lyceum Restaurant
41 Church Street, Salem, MA
Cash Bar Available

Tuesday, Feb. 19

Tia Cross, noted photographer and historian, will speak about:
"Lesbian Photographers of the 19th and 20th Centuries."

7:30 PM Witches Loft, Lyceum Restaurant
41 Church Street, Salem, MA
Cash Bar Available

Thursday, Feb. 21

John D'Emilio, gay activist and doctoral student at Columbia University, will speak about: "Capitalism and Gay Identity: Where Gay People Came From."

7:30 PM Salem Five Auditorium
210 Essex Street Mall, Salem, MA

Friday, Feb. 22

Johnathan Katz, author of *Coming Out*, editor of *Gay American History*, and general series editor of Arno Press Reprints of Gay Literature, will speak on: "Sodomitical Sins and Abominable Sinners in Colonial New England."

7:30 PM First Parish Unitarian Church
225 Cabot Street, Beverly, MA

All lectures are admission free and are open to everyone.

Hope to see you all there!!

For more Information, call North Shore Gay Alliance at (617) 745-6966 or 927-2605

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Edited By Joe Interrante and Mike Riegler

On December 14, 1979, Boston area lesbians and gay men saw a new film by Guy Hocquenghem and Lionel Soukaz, *Race E'Ep: Un siècle d'images de l'homosexualité*. As Hocquenghem says in the following conversation, the film addresses the problem of historical memory within the gay movement. Combining fantasy and factual reportage, it examines four points in our history: the life of the celebrated turn-of-the-century photographer of Sicilian youth, Baron von Glöeden; Magnus Hirschfeld and gay culture and politics in Germany in the 1930s; the liberalization of customs and gay behavior in the 1960s; and contemporary gay culture. *Race D'Ep* is, as the filmmakers state in a press release for the film, a contribution to the recovery of our history, one attempt to break through the restrictive silences imposed on gay men's existence. (As Hocquenghem has consistently emphasized, his work does not address lesbian issues, since they are quite different.)

One question which the film raises concerns the tension between the emergence of gay identity and culture, and its organization through scientific discourse (Hirschfeld) and consumerism (von Glöeden and the current situation). Hocquenghem has been interested in this question for some time. His *Homosexual Desire* (published in France in 1972 and translated into English in 1978) addressed the problem in its opening line: "The problem is not so much homosexual desire as the fear of homosexuality . . ." The division between "normal" and "deviant" behavior, he argued, was neither natural nor given, but an historical creation which regulated same-sex activity. Moving from this point, the book examined the role which male homosexuality as a social category played in patriarchal and capitalist society, particularly its effects on individual members of that society. Similarly, *Race D'Ep* examines the impact which different definitions of homosexuality — as a sickness and as a lifestyle — have had on gay consciousness and gay politics.

Hocquenghem has been active in gay politics in France since 1968. He has written numerous articles for French publications, a collection of which appeared in 1977 as *La Dérive Homosexuelle*. More recently, he published *La France des méfis* (*France of the Half-Breeds*). He currently teaches philosophy at the University of Vincennes, near Paris. Lionel Soukaz is a filmmaker who has helped to organize gay film festivals in Berlin, Amsterdam and Paris. His previous films include *Lolo Megalo* (1975), *Boy Friend I and II* (1977), and *Le Sexe des Anges* (1978).

The day after the film's showing, GCN interviewed Hocquenghem about the film and about current developments in gay culture and politics. Soukaz joined the conversation for a brief time. Other participants in the conversation were John Collis (who was visiting Boston at the time from Canberra, Australia), Joseph Interrante, Raphael and Charley Shively. The conversation was transcribed and edited by Joe Interrante and Mike Riegler.

JJ: I have a question about the structure of the film. I really felt that the film was in two parts rather than four. The first starts with an individual, looking at the contradictions in his life [Baron's activity, and] then moves to a social movement. And the second half starts with what was, in some ways, a social movement and then moves down to individuals. I was wondering why you choose to do it that way.

GH: We had a simple reason for making this film. It was: why this silent period between the end of the German movement and something happening in the 1960s, which was not in the beginning a movement but at least a liberalization in customs? Why this silent period about any homosexual or gay love or even social life, not even speaking of movements or politics? I don't see the 1960s part of the film as about a social movement. There is only one period in the past where there really has been a social and political gay movement. It's Germany in the 1930s. You don't have any other country in the world, except the U.S. now, in which you had a similar experience. It's something to think about. It's why we began with that.

I just read a text a few minutes ago about *Bent* which is, I think, dealing with the same problem, the problem of memory inside the gay movement. It was referring to the same period Germany [in the 1930s because it was] the only one you can refer to as something which has been completely forgotten. Which is *our* problem. And I saw a letter [Andrea Dworkin, "An Open Letter to Martin Sherman," GCN, Vol. 7 No. 22] which said that you don't have to make a hierarchy between the victims of the concentration camps, and that you don't have to choose between Jews and homosexuals, for instance. And I was thinking that the problem was not whether some people did suffer more in the camps — obviously it was the same thing for everybody. The problem is why it is forgotten in one case and not in the other one — that's a real problem. And I think that any historical work coming from the gay movement necessarily begins from this point. It is our reference point as a historical movement.

JC: Do you think the problem is related to the reason why there was a social movement in Germany in the 1920s?

GH: Yes, of course.

JC: Because that seems to have been a period of great affluence. With great affluence came great liberalization of people's interests. It was also a period when everybody thought science was going to be the answer to all the world's problems, that all you'd have to do was make some scientific analysis of it, collate facts and soon there would be a solution. And in the 1930s, after the depression, any social movement that was somehow deviant, or opposed social structures that were going to support getting capital back on its feet, were simply repressed.

GH: Well, I think that if there would be something like an increasing economic crisis, homosexuals would be the best victims, for several reasons that were also true about the Jews in the 1930s. One of these is the mythical economic power of homosexuals. People in the streets think homosexuals are rich people, which is not true, but they are living in such a way or they are spending their money in such a way, that this appears to be true and is held against them. They are, in a way, personifying a kind of "immorality," an economical, daily-life immorality: "When people are suffering, they are dancing," or something like that — which is not so well appreciated by many people.

However, I'm not sure that the classical concept of crisis is appropriate for our times. Things are more complicated than that, involving gay culture and the gay market, and gay capitalism — which is not gay in fact. It's mainly heterosexuals. Gays are more and more considered by a part of the existing capitalist society as a possible target to increase economic conversion to a new economy based more on consumerism, a quicker and quicker rotation of the economy itself. It's as if gayness, or gay ghettos or gay activities or the gay social model, were in the center of this crisis at the same time as there is a certain potential for capitalism to renew itself, showing that it is able to make use of a situation where there are no "moral" restraints on what people can buy, which is something incredible and which never happened before in history. Society without any kind of religious or sexual proscriptions would be absolutely new, that's obvious. It's not yet the time, but it's a possible way of making a new market.

The point I want to stress is, why can't we remember the German situation? Why such a long time before any report on that, from David Thorstad [and John Lauritsen, *The Early Homosexual Rights Movement (1864-1935)*] in 74, and then in a play five years later, and in our not-so-well-known movie? It's been vague information until now. Why is that? Well, there is a good reason for that. If it's possible to suppress any proof, any report, any evidence of the homosexual genocide, it's proof that you can do it again.

CS: I wanted to ask you about the concentration camps. The concentration camps also included thieves, who had a green

triangle, and communists, who had a red triangle. It seems to me that there is a considerable effort to "clean up" the gay community, to "decriminalize" homosexuality, to argue that homosexuals are not in a class with schizophrenics, that we're "healthy," we're not criminal. It seems to me that this is a more dangerous movement inside our movement than the overt oppression. Do you have anything to say about that?

GH: Many things. You know, we always have the same problems. Do we think that if the gay community were perfectly "clean," this would suppress the contradiction between the gay community and "normal" society?

There is a new contradiction inside the gay community, which is that it's becoming more 'modalized', to use a technical term. I'm referring to the clone system, or any kind of system like it. The gay ghetto is not a real integration of gays into society. It's just a concentration of the gay population. I think there are reasons for this 'modalization'. The first reason is that the model which has been chosen, whether it's the clone model or whatever, is related to a certain sexual excess, which in recent times has been the S & M one. It's very strange because we might have imagined some years ago, in the 50s for example, that there would be more and more people forming couples. But something different happened. People are going to bars and fucking more and more in, let's say, 'orgiastic' conditions, which are mostly just a commercial gimmick. But this commercial fad is very difficult for straight society to accept. They are shocked more and more by the fact that people who seem to be perfectly petty-bourgeois, middle-class, correctly dressed, masculine types, are going to these bars and being fist-fucked or whatever. They see that as a contradiction, I'm sure. So there is this first contradiction between a more and more commercialized and stereotyped gay society and the fact that promiscuous sexual behavior is not possible publicly, let's say, as an image. So they have to lie, to go on in a certain way hiding a part of their lives. They can't be perfectly "normal" in their gayness. I wanted to say that because personally I find the gay ghetto very oppressive. At the same time I don't want to be moralistic about it. I think that it's great that people can have any anonymous sex that they want.

R: Are you saying that the basis for homophobia has to do with the commercial excesses of gays and some of their sexual behavior you see as being extreme — fist-fucking or man-boy love? Are you saying that if there were just relationships, that that would be more likely to be accepted by outside society?

GH: Certainly. The gay community, gay social life, is always trying something new, just because it wants something new. And so they want more sex, and more and more and more. And they are going too far to be really good mannered, middle class people. At the same time, you know, it's commercial. It's harmless socially, let's say, to be fucking in a back room or anywhere. It's not in the street exactly, it's not a street disorder, so it's OK. And there is something about that, in a certain way these kinds of sexual fantasies are the typical ones



Guy Hocquenghem and Lionel Soukaz

The Homosexual Century: In Search of Gay Memory



Guy Hocquenghem

of any male American. So it's not a contradiction itself. The only problem is a certain hypocrisy about that which is going on now, and which is a contradiction. Because in itself backroom sex isn't harmful. It harms you more, of course, if somebody is trying to seduce your child than if somebody is fist-fucking somebody else. [Fist-fucking] doesn't attack you in your own property, which is the most important thing for an American citizen. So it's not such a problem. But as I said before, the problem is more like a contradiction of images. Thousands of people march on Washington, saying, "We are oppressed, we want to be dignified, we want to be citizens, we want to be anything that's correct in political life" — and at the same time they do these kinds of things. It's really a problem of image.

CS: I was very struck by Baron von Glöeden, who would bring to these Sicilian and Arab boys the fact that they were beautiful. What kinds of relationships are possible between Europeans and Third World people? Is there any possible relationship that can transcend racism and imperialism? That is, one has the money and the other has the body. And the money is the boys' way out.

GH: Well, I personally think that it's like relationships between children and adults, or any other relationship. Do we think that any unequal situation means no possible sexual relationships? I don't feel like that. But I think, for instance in France, that gay people who have relationships with arabs are a certain kind of gay people. (I have had one myself.) Like pederasts or pedophiles in a certain way. It's quite a difficult situation, because people are always hanging around you saying you are a racist, you are having economically unequal relationships with people. I think, in fact, that what we call love is a mixture of many things. I don't believe in a pure love, in any kind of romantic love. Stressing only romantic love as something possible between two persons equal in every way — that is, race, wealth, age, beauty, style, everything — is the most dangerous thing we can imagine about any love relationship. It's generally an image of love in which people are just "fit" together. But this is impossible (for some mysterious reason). Take children and adults, for instance. If you try to find only romantic love you will be disappointed because those relationships don't work that way. They work in other ways, like sexual comradeship, a great fidelity sometimes, a sense of brotherhood, even something you could call 'love'. I'm not against prostitution either. It can be the same kind of mutual support thing.

But European intellectuals, for example, are often anti-racist without ever having known a black or an arab, which is foolish.

One of the most positive points about the gay community certainly is the fact that there are a number of Third World people in it, which is really striking, and which doesn't happen anywhere else. That's something interesting.

JC: What you were saying before about the images you have when you have a personal, sexual relationship with somebody struck me. It struck me that everybody lives, in a sense, in a world which is fantasy. That what you find desirable is, in a sense, manufactured in your own mind, and then, if you like, lived out when you find it occurring in the world. This also struck me in the movie. All the sections of the movie had this element of rather romantic fantasy about them. I wanted you to say something about that. I think it's important because of the way you seem — after what you said about love — to view human relationships. They rest not so much on, if you like, things in the world, as on images in people's minds.

GH: Certainly I would consider the romantic aspect in the film as partly a parody. Many people were shocked by the cynical character of the text about Baron von Glöeden, which suggested that he was the one who introduced commercialization into Taormina. But this is part of what I was talking about a few minutes ago, which is that sometimes money and an artistic relationship can be a way for what is called "love" (but what I prefer to call 'human relationship') to happen.

As for the movie's being "romantic," it's true that it's not "objective," obviously. On the other hand it's not simply "personal." We are living with a certain number of images or archetypes, let's say, as a gay culture. I think that one of them is the pedophilic one; one is more or less related to ancient Greece; another one is the queen of despair or something like that; another one is young flesh as an absolute. In the film we are dealing with these archetypes, which come close to being clichés, we are trying to show at the same time that they were really historical movements, and not just personal images. Well, strangely enough, gay people are people whose self-image is making history. There is a very good reason for that which is that nobody is gay before identifying himself as gay. This is quite different from being black or a woman.

LS: All these characters (Hirschfeld, von Glöeden) are in a way very dangerous for gay people. You might say that von Glöeden put this classical imagery, like birds, in a cage, a jail. We show this in the movie.

Hirschfeld, perhaps, tried to explain to society of his time

what it means to be gay with medical concepts. That was a dangerous way because . . . you know the story of *Bent*: all the men who gave their names [to Hirschfeld] went to the concentration camps. (We didn't see *Bent* before making this movie.)

Maybe the only thing that will remain of our time will be a photographic view, not the political films, because (maybe they're too dangerous) the films will be burned or something. We found a lot of pictures from these earlier periods, but not a lot of other evidence. It's one of the things that interested me in making this movie.

JJ: I want to go back to the problem of images and the homogeneity of the bars. Do you really think that? The bars are organized to present that image, which isn't necessarily true when you look at the people in them. They may be more homogeneous than society-at-large. But when we speak about the problems of commercialization, or clones, or things like that, we often tend to reduce the complexities that these people are dealing with and the consciousness that they do have. It seems to me that if you do that, you may well be forced into an elitist politics, thinking that you have to "educate" these people to "see the truth." That certainly seems to me to be against the whole thrust of your politics and your work. So I'm wondering how you deal with that issue and how you manage to communicate that complexity.

GH: I think in fact that the complexity is more apparent than real. I feel that the complexity of the clone system, clone consciousness, is strongly related to what you call sophistication. It's a very special relationship with an image, which is a rather critical and cynical one at one and the same time. Perhaps it's the first time in which you have the two things together: a critical point of view, and at the same time a perfectly calm acceptance of conformism, of stereotype. Nobody believes in it. It's theater. But it's a habit, let's say, which is more than an intellectual point of view. So you have two habits. You have the habit of being dressed as a conformist/clone and you have the habit of speaking critically. It's always very striking when you enter an American bar to see all these people who are dressed in butch-wear and who are speaking, in fact, with a more or less critical view on their own situation. So it is rather complicated.

The main sexual impulse now is exhibitionism and voyeurism. This is a generalization, but it seems to be good enough. The only way now of doing something new, sexually, is not by doing one particular thing or another, but rather by doing it "in public," meaning, in a place which is not exactly the street, but which is "public" for the people who are there, for their way of feeling sexual excitement through newness.

CS: I want to pick up on that . . . You yourself wrote that the basis of capitalism was the privatization of the anus and, in relation to that also, the private parts. I've always felt that public sex was a basis of socialism in which the community of the body was shared as opposed to the private in relationships, where commonly "love" is something that only two people have between them against the world; that public sex, while it was commercialized and degraded, nevertheless was a better basis for socialism than private sex, which is hoarded, like a bank account.

GH: I agree, but you know that what's happening is that the border between the "private" and the "public" is changing. The fact is that certain streets are now private. Certain bars are obviously private [in the sense that only certain kinds of people can go to them]. It's related to the same phenomenon that we were speaking about a few minutes ago, about the equalizing of images, and having people of the same age, the same kind of references. The interesting thing with the gay community is that they are the ones who are changing the borders of privacy. But I don't think that it's really very "public" sex. It's an agreement between the mafia people of the bars, the police, and the gay people themselves, that the public, or the so-called "public", areas are special limited areas, like imaginary trucks or imaginary glory holes or whatever.

JC: But more than that. Hasn't sex become the commodity that is traded in these places? You go to these places dressed in a particular way which advertises what you've got to offer. And somebody picks up on it. And a transaction takes place where, in a sense, the relationship is completely contractual, totally concerned with "I want this from you and you'll give it to me and after that the contract is over." Their emotional transactions, in other words, turn into an economy with its own laws.

GH: Exchange laws, you mean? You mean like money in circulation?

JC: Yes. The distressing fact is that out of all of that, there's no clear way to get some solution to the problem of oppression, whether it's an oppression from capital outside or an oppression from the society which expects you to behave according to its rules (and that includes the gay society). People who don't do that are simply excluded. In a sense all I'm saying is that "liberality" in sexual behavior is not necessarily a liberation from more subtle forms of psychological oppression.

GH: Marcuse spoke about that long ago, in "repressive desublimation". Well, I think it's true. I think in fact that the problem is more than just acting in a non-personal way . . . This kind of sex, and this kind of stereotyped relationship (this kind of package) needs a closed area. It needs a "unified market," to put it in economic terms. My point of view is quite the opposite, not because what is done inside this area is "immoral," but what bothers me is the fact that you can only buy (in any market) what is being sold, and nothing else. You can't buy things that are not on the market . . . All the fantasies have their old images transferred from outside inside, like false trucks.

CS: You know, while it's true that young people are often excluded from gay life, whatever 'young' might mean, it's also true that old people are excluded. Commercialization tends to exclude death and the old as well as the very young.

GH: The desire, of course, *not* to remember that you are becoming old is very strong in the gay way of life nowadays. It's at the same time an imaginative, creative and a very cruel desire. People aren't accepted in the bars if they're not 'moving' fast enough. It's a very competitive situation, especially in the United States.

In a certain way I think that in the United States, the point has been reached where direct relationships are being established *outside* of these bar type standards and places. For instance, it's obvious that pederasts are not going to the gay bars because there's nothing there for them. I think, personally, that pederasty is the obvious response to the anguish of becoming old. It's why I'm really impressed by that fact that for the first time in Western history there is an open pederast movement. I mean NAMBLA [North American Man-Boy Love Association]. I'm impressed by that because I think it's the most non-commercial, non-stereotyped thing that could happen. At the same time it's dealing directly with the problems of becoming old and of dying.

I think that the pederast movement is the critical point, the point where there is some trouble, some noise. You remember when we were speaking about machines. You know that when there is a noise something is not working right. I don't like it when things are going "correctly." When I hear some noise I'm always attracted to it. And they [the pederasts] are making the noise. It's very amusing for me to see a new type of pederast, who is a militant one, and who is not even necessarily especially attracted to boys, who may just think that it's an important issue and be ready to fight for that, which I think is great. I think we can use what can really be trouble-making inside the society, which is a closed one. So finding the words, the expressions, the way of living that could be trouble-making inside this closed society, that's our main goal. It's mine anyway. It's the only way to be open; to be conscious of not being just an object, of not being only acted upon, but doing things by yourself.

JC: Part of that has to do with eccentricity. In the commercial gay world, as in the straight world, eccentrics are not cultivated, they're not even indulged. They're told that they're mad and people try to cure them. Whereas even 40 years ago, and certainly in the 19th century, they were far more tolerant of eccentric behavior, as an ordinary part of life. They were able in a way to cope with the challenge of eccentrics. Take Hirschfeld's own, if you like, "discontinuities," his lifestyle, in the sense that he liked dressing up as a woman and going to parties in drag. That doesn't seem to me to be a 'peculiarity' of his personality at all. It strikes me as a mark of a man who's far more at home with himself than people who wouldn't do that. He could be a scientist . . . and at the same time he was an outrageous person.

GH: As far as eccentricity is concerned we all know that all the big social machines are made of obsessions, whether it's socialism, capitalism, whatever you want. Sometimes I think that applies also to love, like we were speaking about romantic love before. In a sense, if you try to have this idea of absolutely pure love without any money relationships, without any complicated racial relationships, without any cross-age relationships, you are after a kind of obsession too, which is preventing you from having any *direct* contact with life. I want to escape this kind of big machinery. I have to build my own little things to escape it, and the only way I can is to build my own little critical point of view each day using many, diverse things.

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Conferences Anti-Social Scientists

By Larry Goldsmith

Approximately 50 scientists attended a symposium on "Problems Arising from Homophobia in the Scientific Workplace," held on Jan. 8 as part of the 146th National Meeting of the American Association for the Advancement of Science (AAAS) in San Francisco. A panel of six lesbians and gay men employed in the social and "hard" sciences addressed the meeting, reporting on topics ranging from research on gay issues to personal experiences as openly gay scientific professionals.

Steve Morin, a licensed psychologist from San Francisco and past chairperson of the Association of Lesbian and Gay Male Psychologists, spoke of a lack of objectivity on the part of heterosexual researchers investigating the subject of homosexuality. In a paper entitled, "Heterosexual Bias in Psychological Research on Lesbianism and Male Homosexuality," Morin reported that over half of all psychological research papers on homosexuality in the past ten years had to do with the diagnosis, assessment, and treatment of homosexuality, while only 19% covered such topics as "coming out," older gays, or gay relationships. Only 8% of the papers discussed research on attitudes toward homosexuality, and only one paper actually concerned itself with work on changing homophobic attitudes. Such a distinct majority of researchers approaching homosexuality as a pathological condition indicates a clear heterosexual bias in these areas of research, Morin asserted,

expressing his hope that the '80s would bring more constructive investigations.

So-called "hard" scientists, that is, those in the physical, natural, and mathematical sciences, often have particular problems with self-acceptance and coming out. According to Larry White, chemistry librarian at the University of North Carolina at Chapel Hill, a former synthetic organic chemist and co-founder of the Triangle Area Gay Scientists (TAGS), "the education of scientists creates certain mental patterns . . . and frequently creates special barriers to their being visibly or openly gay within their professions . . . [resulting in a] much lower awareness of gay scientists of others in their own fields." There are no gay caucuses, White pointed out, in the American Chemical Society or the American Institute of Physics.

White gave two reasons for the lower awareness of "hard" scientists. First, hard scientists are concerned with "[physical] concepts rather than people-oriented problems." Hard scientists rarely work with human behavioral problems, he explained.

Second, White spoke of the "ease or lack of it with which scientists fit into social gatherings." The gay world is a very social world, he explained, and for this reason many gay scientists have difficulty in feeling comfortable in the gay world, as a result of their unease in social situations. Thus, very often "gay scientists are as much estranged from the gay community as from their straight colleagues," he remarked.

In 1978, the AAAS passed a resolution stating that a scientist's work should be considered independently of that scientist's sexual preference. Bruce Kiernan, the director of the AAAS Human Rights Office, explained how the concern of the AAAS over the rights of scientists led to the formation of a Committee on Scientific Freedom and Responsibility in the early '70s. A Subcommittee on Science and Human Rights was later formed "to deal with the obvious violations of human rights in places such as Argentina and the USSR," Kiernan said. The 1978 resolution, Kiernan explained, was an extension of the concern of the AAAS over the basic human rights of its members.

The AAAS did nothing to follow up the resolution, however, until Walt Westman, an Associate Professor of Ecology in the Department of Geography at UCLA, wrote a letter to the acting head of the AAAS Office of Opportunities for Minorities in Science, asking what they were doing for gays, transsexuals, and transvestites in science.

"They told me 'nothing, but we'd be interested in some suggestions'," Westman said later in an interview. Westman then received a phone call from Kiernan, and a meeting was arranged in Los Angeles between Kiernan, Westman, Psychologist Allan Malyon, and Pitzer College Sociologist Laud Humphreys, where the four discussed the possibility of a symposium at the AAAS National Meeting.

Continued on Page 13

Theater Queen Meets Clone

The Rights

By George Whitmore
Presented by The Glines at the
Network Theatre
Jan. 4-19
New York City.

By Scott Tucker

You may read this too late to see the current production, but you should know that George Whitmore has written a sad, funny, and significant piece of theatre. It deserves to be restaged and seen by more people.

The setting is the deck of a summer house in Fire Island. The first act establishes the ambience of late Seventies Fire Island leisure and affluence, and also sets the play's four characters in motion. There is Paul, a middle-aged gay man who is a famous TV writer, and his young lover, Buddy; and their is Paul's ex-lover Larry, and Paul's ex-wife, Charlotte. Though each character holds interest, Larry is the true center around which the play revolves. Larry is "Quite the Queen" — in some respects he is a doomed queen, for his sensibility and style is nearly as dead a language to someone as young as Buddy, and Paul has consciously turned his back on the past.

In that past Paul and Larry collaborated on a boy-meets-girl musical which, though it had a cult following, was a failure. And in that past Paul and Charlotte established a marriage of convenience, now dissolved, though Charlotte remains Paul's business agent. Charlotte has sold the rights to the play to a producer who wants to revise and revive it for television, but she realizes be-

latedly that Larry should have been consulted first. Instead she has invited Larry to visit Paul's house on Fire Island, and she and Larry intend to offer Larry a percentage of the profits.

Far from being placated with what Charlotte insists is simply "a good deal," Larry is wounded and refuses co-operation. Romantic to the core, Larry affirms that Paul was "the love of my life," and he still resents Charlotte. Larry insists that the boy-meets-girl musical was really about himself and Paul, and he threatens that if there is to be a revival, then the whole truth must be known. This is not simple vengeance; though it is that also, it's clear that this queen has a kind of integrity which Paul and Charlotte fail to comprehend. "It's not the money!" Larry cries to Paul and Charlotte, but for them the past is past. For Larry the past is precious and still painfully alive.

The Rights is in great part a play about duty and betrayal. The title is also very likely a pun on the rites which an old-fashioned queen like Larry must learn in the brave new world of Fire Island. Larry's initiation into the folkways of this island tribe is both comic and moving. A pale dodo among bronzed swans, he watches the boys go bare on the beach and announces gleefully, "I'm scandalized!" He's perplexed by the "open relationship" between Paul and Buddy; when Paul explains "we don't own each other," Larry laughs and chokes on his drink. "I'm sorry," says Larry, "but it struck me funny. People used to use that tone of voice when they were bragging about their faithfulness."

Whereas Larry (though capable of great exhilaration) is a kind of exile, Buddy is utterly at home: he loves Paul and the island, and together, these constitute Buddy's world. It's a narrow world, and it's easy for Buddy to say, "I'm not a gay liberator." Buddy is both too much under the shadow of his older lover, and also frustrated in his attempts to get closer to him. The play ends with a surprising and touching alliance between Larry and Buddy; each has been weak in his own way, and each finds his strength. Whereas Paul and Charlotte are more self-consciously liberated, it is Buddy and Larry who finally prove more capable of real change.

The first act of *The Rights* is concise and comic, the second act is more darkly dramatic and diffuse. Such contrast can be good theatre, but unfortunately the second act also drags somewhat. Perhaps the director, Victor Bumbalo, should have been a sterner taskmaster in the second half; however, the act itself needs re-writing, the pace needs picking up, and some points of plot and character need clarification.

Even so, the play is well worth seeing. There is nothing so monolithic and uniform as *The Gay Sensibility*, but there are gay perspectives which can bring something crucial and distinctive to our political and cultural life. *The Rights* makes such a contribution, and the staff of The Glines deserves support and thanks for helping make such a theatrical event possible. Special note should be made of John Kenneth-Holmes' portrayal of Larry — a splendid performance of a splendid role.

Odyssey of a Unicorn Call of the Wild

By Nancy Walker

As I sit here in my living room, looking out at the Charles River, wind-rippled under our Boston winter sun, I find it hard to believe that in August my sother and I were madly racing about the West Coast, trying to take in more than we could ever assimilate of this magnificent continent. At the last writing, I closed by mentioning our horrified response to the cry of "It's a bear!". We had just snuggled down under the oppressive weight of half a dozen blankets in an attempt to keep warm in the cabin we had rented for the night in Sequoia National Park. I was not suffering quite so much as my sother, who feels cold and literally turns blue if the temperature drops below 70 degrees. It was about 55 degrees then, and it was damp, so we felt clammy and miserable.

There was no bathroom in the cabin. Such refinements don't exist in the woods, apparently, but there was a central bathhouse available to us; the catch was that we had to come out from under the protective mountain of blankets in order to get to the "pause that refreshes." I had hoped, at least, that it would be peaceful and quiet, and that we could get some sleep. We never seemed to get any rest on that crazy trip. Well, rest certainly was not in the cards for us that night either. There were other cabins surrounding ours, and they all had porches, and on those porches gathered the All-American Family — Mama, Papa and Baby (probably Grandma too) and they chatted the night away. I had to stuff plugs in my ears to drown out their voices, and just when I began to drift off on the land of Nod, came the pounding on a nearby door and the shout of "bear." I was, I must admit, a little frightened, but then I decided that my single horn should be sufficient to best the bear, if it came to horn to claw combat. It didn't come to that, and we survived the night, only to face the freezing morn with me in a great passion not to miss the tour bus that we had to meet by 7:30, and my sother refusing to come out of the nest of blankets. I actually had to get up and bring our underwear back into bed to warm it with my body heat in order for her to get up at all. Otherwise, we might still be there. . . .

I don't think it would be such a terrible fate to spend one's days in the shadow of the sequoia trees, the redwood giants that have stood sentinel over the western

part of our country for three to four *thousand* years. Let that sink in for a while. Try to imagine what that means. Western Civilization counts its history for just 2000 years, since the birth of Jesus. Some of those trees (not the species, but the *individuals*) may be twice as old.

The redwoods are hard to see because they are so tall that you can't be close to them and see their entirety at the same time. The tree bark really is a rust-red color. The wood is not good for anything practical, though human beings couldn't wait to cut the trees down by the hundreds, only to learn afterwards that there was not much commercial value in their slaughter. The redwoods are naturally fire proof, their bark containing a good deal of tannic acid, therefore fires do not harm them, and actually help them to grow by clearing out other trees in the immediate vicinity of the redwoods, thus allowing the sunlight, which they need, to reach the young sequoias. Baby sequoias look much like the other conifers, and, though they are the largest of all living things, the redwoods bear tiny cones.

Of course, I fell for the trees the same way I fell for the first real mountains I'd ever seen. I was grateful to the National Parks System for preserving these priceless legacies of the dim past, and making them available to all of us. Commercial ventures would as soon chop them down as not, or buy the land and charge exorbitant fees for people to come and see the sequoias. As it is, extraordinary care is taken so that the trees can prosper.

Left to nature alone, the trees might well live forever. . . . This is not a joke. No one has found any natural cause of death for these trees. Nothing eats them; they don't burn; some show evidence of many lightning strikes. Either someone has to cut them down, or, for no apparent reason, they just fall over. Maybe they have heart attacks. . . . But it is not unusual for them to live thousands of years in a kind of dignity and harmony that moved me more than I can tell you.

Often the trees grow two and three at a time from the same root system and stand together like intimate friends gazing in silence at far horizons. Peace, peace is what they offer under their boughs. How could anyone think of killing them?

The redwoods show us how small we are, how unimportant

our problems, how silly our pride, how petty our battles. But being so dwarfed by the generosity of nature, by whatever it is that creates such a living monument, is not at all painful; rather it is reassuring. From the height of that great tree, what does it matter if your personal preferences are different from everyone else's? To see the world from such a distance must be to see it more whole than we can, and in that thought, brought on by seeing those wonders of the earth, I found a special kind of spiritual release. I also took a lot of pictures to remind myself of my own insignificance, which is something I tend to forget. . . .

Onward: We forge our way back to the world of "civilization" along two-lane roads with hairpin curves that Doodle Bug negotiates surprisingly well. Every once in a while I wonder what will happen when we run out of gears to shift down to. The road is *very* steep. There are no guard rails. We learned that the road we took in and out of Sequoia National Park was made by men and horses, not machines, so it follows the contours of the mountain and does not cut through it. So much the better for the mountain, but seen from a taller mountain, the road looks like a white snake, and we wonder how we ever survived driving there.

We proceed to Yosemite National Park, where the natural splendour is almost unendurably beautiful. I got dizzy looking at the mountains and the trees and the clear blue, uncorrupted skies above them. It would be bliss to spend a whole vacation in Yosemite, exploring its treasures. I even found a way to support myself while sojourning in the national parks. They recycle aluminum beverage cans and pay the bearer of such cans 5¢ per. When I realized that, I made my sother stop at every bee-guarded trash bin and let me dig around in the contents for sticky aluminum cans. (We wound up coming home with a bagful that somehow never got recycled). Of course, my sother never worries about anything serious, only my getting syphilis from kissing our friends (I wrote about that some time ago), and my getting tuberculosis from touching someone else's cast off aluminum soda can. She learned shortly before we took the trip that tuberculosis is spread by saliva, which was the reason behind the fines imposed on

Continued on Page 13



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Page 2: THE SEXUALLY ACTIVE MALE

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If lubricants are involved in the sex act, use water-soluble preparations that will wash away. Do not use an oil base that will leave a film to trap the germs.

NOTE: The foreskin that covers the head of the penis may trap germs which can cause infections. Therefore, special attention should be given to washing the uncircumcised penis.

When vaccines against gonorrhea and syphilis will have been developed, personal hygiene will remain necessary to prevent other sexually transmitted diseases. For example: A gonorrhea vaccine will not prevent approximately half of the reported cases of male urethritis which are not gonorrhea.

Page 3: SOME ASPECTS OF PERSONAL HYGIENE FOR MEN AND WOMEN

Infectious germs which are commonly found in the lower digestive tract may be transmitted from the rectum during certain sex activities. Among the dangerous germs present may be the virus which causes hepatitis, and parasites which cause gastro-intestinal disorders if they enter the mouth (anal-oral route).

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Unicorn

Continued from Page 11

people years ago for spitting in public places.

I must tell you that I searched for my precious cans in a certain amount of fear and trembling, but my natural greed overcame my precaution. At one point I was climbing around looking at one of the sequoias and my sother asked me what I was doing, to which I replied, "Getting T.B." I was poking at something on the ground and thought maybe someone had spit there. You never can tell. . . .

Our stay at Yosemite was only a matter of a few short hours, but in walking about gazing at the mountains, we stumbled on a small patch of daisy-like flowers, the size of a nickel. They were lavender. We took pictures of them. . . . We are everywhere. . . .

Several people had told us to be sure to take the ride along the California Coast from Carmel to Monterey. We went miles and hours out of our way in order to do this, and it was one of the biggest disappointments of the trip. You have to pay a private enterprise \$4.00 to drive your car for 17 miles past the mansions and golf courses of the super rich. I

really wanted just to see the Pacific, which we did, but it was a grey day, and the Pacific looked like a dirty puddle with no life in it. I prefer the Atlantic with its angry waves. Now, please don't send in irate letters in defense of the Pacific Ocean. It has its beautiful moments. We did see a sunset over the Pacific, but that was after the paid ride, on our way to San Francisco, where we arrived in the middle of the night and couldn't find a suitable (read "cheap") motel. I insisted that we drive back out of the city to look for a less expensive place, and we did, but we drove south, and wound up going to San Jose (90 miles) and back, twice, to no avail. By 3 a.m. we settled for what we could get just outside of San Francisco.

Later that day we drove into the city itself, and called Pat Bond whose answering machine told us to leave a message because Pat was out "parting the Red Sea." At that point I felt like one of the Egyptians drowned in that particular Biblical episode. But we next wandered, by pure good fortune, into Chinatown and had a lovely lunch. Lovely lunches are guaranteed to soothe the savage unicorn, and so I began to like SF, despite its lack of inexpensive accommodations. We contacted

Harry Seng, ex-Managing Editor of GCN, who told us that Gregg Howe, current writer and one-time Advertising Manager, had no phone, which posed a problem immediately. We agreed to see Harry and call him again, and he informed us that Richard Burns, current Managing Editor of GCN was expected the following day. It began to take on the dimensions of a collective meeting. And I had driven over three thousand miles to escape all that.

We still didn't know what we were going to do about staying in the area, until we finally reached Pat Bond who invited us to come to San Rafael and crash at her place while she went off on an engagement. She made her generosity look like we were doing her a favor by taking care of her dogs, but, of course, we knew better. We had a hilarious dinner with her and a friend of hers, Michael, in a charming restaurant near her home. Michael said, "Shall we eat in the gazebo?" (he pronounced it gays-bo), so I said, "I didn't know they had set aside a special section just for us," to which Pat quipped between clenched teeth, "I'll kill you."

She didn't kill me; the restaurant took no notice of us. We went on to ever-increasing heights of ecstasy as we finally got to scratch the surface of San Francisco, city of earthquakes, bridges, cleanliness and eternal vacation. Tune in a couple of weeks from now and learn what GCNers do in the park, the garden, the tea house. . . .

AAAS

Continued from Page 10

"At this point, however, the deadline for submissions to the meeting had passed," Westman explained. The proposal was submitted anyway, and one month later, Westman received a phone call from William Carey, Executive Officer of the AAAS.

"He told me 'we'll give you a room for a business meeting, and we'll also put a paragraph in the program as a special meeting,'" Westman said.

The AAAS received its first direct call to action during a presentation by Allan Malyon, a practicing Clinical Psychologist from Los Angeles and current president of the Association of Lesbian and Gay Male Psychologists, who brought with him a recent book entitled *Disorders of Sexual Desire*, by Helen Singer Kaplan. The book, according to Malyon, is fraught with homophobic "solutions" to the "problem" of homosexuality, yet bears on its jacket an excerpt from a highly laudatory review, the author of which is listed as the "American Association for the Advancement of Science."

An AAAS representative in the audience came to the defense of the Association, saying that book reviews printed in its *Science* magazine represent the opinions of independent reviewers only, and are not to be construed as expressing the views of the AAAS. In response to a question from the audience, Bruce Kiernan reiterated this point, and promised to speak to attorneys for the organization to determine if legal action could be taken against the publishers of the book for unauthorized use of the Association's name.

After the closing of the meeting, a group of participants met to discuss further possible action on the part of Lesbian and Gay scientists. At this gathering, a new group, the National Organization of Lesbian and Gay Scientists, was formed. Persons interested in offering ideas and suggestions, or who wish more information on the organization are encouraged to contact Jeffrey Escoffier, 3195 16th Street, San Francisco, CA 94103.

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Boston Asian Gay Men & Lesbians	
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Boston, 02108	542-0114
Chiltern Mountain Club	227-6167
Box 104, 104 Charles St., Boston 02114	
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Committee for Gay Youth,	
GCN Box 10GY, 22 Bromfield St. 02108	
El Comité Latino de lesbianas y homosexuales de Boston	
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P.O. Box 814, Boston 02123	
Gay Speakers Bureau, P.O. Box 2232,	
Boston 02107	354-0133
Gay Recreational Activities Committee	
(GRAC), c/o GCN Box 8000	282-9161
Lesbian and Gay Folkdancing	492-1339
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Lesbian end Gay Hotline (8-12pm, Mon.-Fri.)	426-9371
Lesbian end Gay Media Advocates	
c/o GCN, 22 Bromfield, 02108	367-9000
Lesbians end Gay Parents Project	
21 Bay St. Cambridge 02139	492-2655
Older and Other Gays, c/o GCN, Box 1500,	
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Box 368, Kenmore St., 02215	277-3454
Parents of Geys	542-5186 (days), 426-9371 (nights)
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POLITICAL/LEGAL

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Cambridge Gay Politicel Ceucus,	
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Civil Liberties Union of Mass.	742-8020
GLAD (Gay and Lesbian Advocates	
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Harverd Committee on Gay Legal Issues	
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Robin McCormeck, Mayor's Office	725-4410
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National Lawyers Guild, 595 Mess. Ave.,	
Cambridge 02139	542-5415, 542-6837

STUDENT

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George Sherman Union, Boston University.	353-3646
Gay Academic Union of New England,	
P.O. Box 212, Boston 02101	661-6500
Gay/Lesbian Concern Group of Boston College	
P.O. Box L199, Chestnut Hill, MA 02187	661-4059
Gay People's Group, UMess/Boston	
(Harbor Campus), Bldg 1, 4th fl, Rm 178	287-1900x2169
Harvard-Radcliffe Gay Student Assn.	498-7059
MIT Gays, Rm. 50-306	253-5440
Northeastern Gay Student Org., c/o Student	
Activities Office, 255 Eli Ctr.	
Tufts Gay Community, c/o Student	
Activities Office, Medford 02155	

WOMEN

Arcadia Counseling for Women, 520 Comm Ave	
(Kenmore Sq.)	247-4861 x58
Cambridge Women's Center	354-8807
Daughters of Bilitis, 1151 Mass. Ave.,	
Cambridge 02138	661-3633
Gay Professional Women's Assn.,	
Box 308, Boston U Sta., Boston 02215	
Janus Counseling for Lesbians,	
21 Bay St., Cambridge	661-2537
Lesbian Liberation, c/o Women's Center	354-8807
Massachusetts Feminist Federal Credit Union	
186 1/2 Hampshire St., Camb.	661-0450
National Organization for Women	661-6015
99 Bishop Allen Dr., Cambridge 02139	
Tufts Women's Center	628-5000 x793
Womanspace, 636 Beacon St. (Kenmore Sq.)	267-7992
Women's Alcoholism Program,	
1348 Cambridge St., Cambridge 02139	661-1316
Women's Community Health Center,	
639 Mass. Ave., Cambridge	547-2302

RELIGIOUS

Am Tikva, P.O. Box 11, Cambridge, 02138	
Dignity, 355 Boylston St., Boston 02114	536-6518
Friends (Quaker) for Lesbian and	
Gay Concerns	776-6377
Integrity, P.O. Box 2582, Boston 02208	262-3057
Lutherans Concerned for Gay People	536-3786
Metropolitan Community Church	523-7664
Fr. Paul Shanley (Exodus Center)	964-0996
Unitarian Universalists Office of Gay Concerns	
25 Beacon St., Boston 02108	742-2100

MEDIA

Closet Spece WCAS (740 AM)	492-6450
Esplanade	787-1084
Feg Reg	681-7534
Gay Community News	426-4469
Gay Way Radio WBUR (90.9 FM)	353-2790
Good Gay Poets	266-6103
Hlt Parade, 104 Charles St., Boston, 02114	268-5800
Musically Speaking WMBR (86.1 FM)	253-4000

MEDICAL/COUNSELING

Alcoholics Anonymous	426-9444
Arcadie Counseling, Lesbian Support Group	
520 Comm. Ave.	739-2200 x58
Fenway Community Health Center	267-7573
Gay AIAnon (families of alcoholics)	843-5300
Gay Nurses' Alliance/Eest	
P.O. Box 873, Rendoiph, MA 02368	
Gender Identity Service	864-8181
Homophile Alcoholism Treatment Service	542-5186
Homophile Community Health Service	542-5186
Mass Bay Counseling	965-1311
31 Chenning St., Newton Corner 02158	
Sexual Health Centers of N.E., Inc.,	
739 Boylston St., Boston 02118	266-3444
Tufts Skin Care Clinic (VD treatment)	956-5293

BOOKS/DARS/BUSINESSES

Glad Day Book Shop, 22 Bromfield	542-0144
New Words, 186 Hampshire, Cambridge	
02139	876-5310
Red Bookstore, 136 River St., Camb.	491-6930
The Bar (Disco Dencing, Mostly Men)	
252 Boylston St.	247-9308
Buddies (Cruise-Disco)	
733 Boylston St.	262-2480
Cheps (Denin, Men)	
27 Huntington Ave.	266-7778
Delivery Entrance (et the House Restaurant)	
12 Wilton St.	783-5701
Harry's Place (Dancing, Men)	
45 Essex St.	338-8818
Herbie's Remrod Room (Leather, Men)	
1254 Boylston St.	247-0989

Jacques (Mixed, Dencing)	
79 Broedway	338-9066
Napoleon Club (Men, Dencing Fri.-Sun.)	
52 Piedmont St.	338-7547
Peredise (Talking, Mostly Men)	
180 Mess. Ave. (Cambridge)	864-4130
Playland (Men, some Women)	
21 Essex St.	338-7254
Saints (Women)	354-8807
Somewhere (Disco Dencing, Mostly Women)	
295 Frenklln St.	423-7730
Sporter's Cafe (Men) 228 Cambridge St.	
Together (Disco Dencing, Mixed)	
110 Boylston St.	426-0086
Gay Business Assn., 21 Huntington Ave. 02116	
Club Boston (Gay men's baths)	
4 LaGrange St.	426-1451

Eastern Mass. (617)

INFORMATION/SERVICE/SOCIAL

Gay Hotline	756-0730
Mass. Teachers Assoc./Gay Rights Ceucus	
P.O. Box 75, New Salem 01355	
Montachusett Gay Alliance, Fitchburg	342-5117
North Shore Gay Alliance	745-6966
Box 806, Marblehead	927-2605
Provincetown 24-Hour Drop-In Center	487-0387
Survival Crisls Line	471-7100

RELIGIOUS

Christlen Community Church,	
112 Emerson, St., Haverhill 01830	363-2286
Dignity Merrimack Valley	
P.O. Box 348, Lowell 06853	851-6711
MCC Worcester, 2 Wellington St.,	753-8360

WOMEN

Everywomen's Center, Box 949, 14 Center	
St., Provincetown 02657 (4-6pm)	
Lesbian Support Group, Mercy Otis Warren	
Women's Center, 298 Main St., Hyennis	
02601	771-6739
New Bedford Women's Clinic	999-1570
Origins, Inc., A Women's Center	
169 Boston St., Salem 01970	745-5873
The Women's Bookstore	
1087 Main, 01603	791-5127
Women's Meeting House	
89 Downing St. 01610	752-5905

STUDENT

Clerk U. Gay Alliance, 950 Main, A-70	
Salem State Gay Task Force	
Salem St. College, Salem 01970	745-0556 (ext. 209)

Western Mass. (413)

INFORMATION/SERVICE/SOCIAL

Berkshire County Gay Coalition,	
P.O. Box 1562, Pittsfield 01201	447-7818
Gay Counseling Collective	
406F Student Union	545-2645
UMass, Amherst	664-6391, 684-6392
Help Line	
Together, Box 427, Forest Perk Ste.,	
Springfield 01108	

WOMEN

Common Woman Club, 78 Masonic St.,	
Northampton 01060	584-4580
Everywomen's Center, Amherst	545-0883
Gay Women's Caucus, Amherst	545-3438
Southwest Women's Center	545-0626
Womofrye Books	586-6445

RELIGIOUS

Dignity/Springfield, P.O. Box 1604	
Springfield 01101	

STUDENT

Lesbian Union, 920 Campus Center,	
UMass, Amherst 01003	545-3438
People's Gay Alliance, RSO 368 Student	
Union, UMass, Amherst, 01002	545-0154

Connecticut (203)

INFORMATION/SERVICE/SOCIAL

Conn. Gay Task Force, P.O. Box 1139,	
New Haven 06505	436-8945
Gay Switchboard, Hartford, M-F 11-2 pm,	
6-11 pm, P.O. Box 514, Hartford 06101	522-5575
Gay Switchboard, New Haven, M-F 6-11 pm,	
P.O. Box 2031, Yale Station,	
New Haven 06520	436-8945
Gay Youth-New Haven, P.O. Box 2031	
Yale Sta., New Haven 06520	436-8945
George W. Henry Foundation (counseling),	
45 Church St., Hartford 06103	522-2646
Institute of Sociel Ethics/Gay National	
Archives, One Gold St., Sulte 22-BC,	
Hertford 06103	547-1281
So. Conn. Org. for Human Rights,	
P.O. Box 3792, New Haven 06525	562-1007

WOMEN

Gay Women's Collective, c/o Women's Center,	
Box U-118, UConn, Storrs 06268	486-4738
Heartroots Feminist Therapy Collective,	522-2763
214 Laurel St., Hartford 06105	747-5451
Lesbian Rap, New Haven, 148 Orange St.,	
New Haven 06510	436-0645
Women's Center, Hartford, 57 Prett St.,	
Rm 301, Hertford 06103	525-2382
Women's Center, Manchester Community	
College, P.O. Box 1048, Manchester, 06040	646-4900
Women's Center, UConn, Box U-118,	
Storrs 06828	486-4738
Women's Center, Wesleyan, Box WW,	
Wesleyan Sta., Middletown 06457	347-9411
Women's Liberation Center, New Haven,	
148 Orange St., New Haven 06510	436-0645

STUDENT

Eros, Gay Students et Trinity College	
c/o Chaplain's Office, Hartford 06106	527-3151
Gay Alliance, New Haven & Gay Alliance at Yale,	
P.O. Box 2031, Yale Sta., New Haven 06520	436-8945
Gay Alliance, UConn, Box U-8, Storrs, 06268	486-2273
Gay Alliance, Wesleyan, c/o Women's Center,	
Box WW, Wesleyan Sta., Middletown, 06457	347-9411
Gay and Lesbian Alliance, So. Conn. St. College,	
386 Sherman Ave., New Haven 06511	865-2802
Gay Community, Conn. College	
P.O. Box 1295, New London 06320	442-1807
Lesbians, Wesleyan, c/o Women's Center,	
Box WW, Wesleyan St., Middletown 06457	347-9411
Yaiesbians, P.O. Box 2031, Yale Sta.,	
New Haven 06520	436-8945

RELIGIOUS

Dignity/Fairfield County,	
P.O. Box 348, Belden Sta. Norwalk, 06850	
Dignity/Hartford, P.O. Box 72,	
Hartford 06141	233-8325

Dignity/New Haven, P.O. Box 285,	
West Haven 06516	436-8945
Integrity/Hartford, P.O. Box 3681,	
Central Sta., Hartford 06103	522-2648
Integrity/New Haven, P.O. Box 1777,	
New Haven 06507	787-1518
MCC/Hartford, P.O. Box 514,	
Hartford 06101	232-5110
MCC/New Haven, P.O. Box 1273,	
New Haven 06505	777-9808

MEDICAL/COUNSELING

Gay Alcoholics Anon. (Information)	775-0615
Gay Health Workers at YNH, H,	
Box 2031, Yale St., New Haven, 06520	438-8354

Rhode Island (401)

INFORMATION/SERVICE/SOCIAL

Gay Help Line	751-3322
Gay Community Services of R.I.,	728-9269
Box 3057, Pawtucket, 02861	728-6023

MEDICAL/COUNSELING

Providence Gay Group of AA	333-1396
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WOMEN

Gay Women of Brown, c/o Sarah Doyle	
Women's Center, 186 Meeting St.,	
Providence, 02912	863-2189
Lesbian Feminist Union, Sarah Doyle Center	
Box 1829 Brown Ste., Providence 02912	863-2189
Support Group for Gay Women Over 25	
Box 755, Pawtucket 02860	942-5368

STUDENT

Brown Univ. Gay Students Assn., 305 Faunce	
House, Wetermen Ave., Providence 02912	
Office hours: Noon-1pm weekdays	863-3062

RELIGIOUS

Dignity/Providence	724-0132
Box 2231, Pawtucket 02861	
MCC/Providence, 134 Matthewson St.	272-9247
MCC Innovative Ministry (terminally ill, aged and	
handicapped), Rev. Michael Nordstrom,	272-8482

Vermont (802)

INFORMATION/SERVICE/SOCIAL

Southern Vermont Lesbians/Gay Men's	
Coalition, P.O. Box 1034, Brattleboro	05301
Washington County Gays	223-6843
P.O. Box 1264, Montpelier 05602	

WOMEN

Southern Vermont Women's Health Center,	
187 N. Main St., Rutland, 05701	775-1946
Women's Center,	
P.O. Box 92 Burlington 05401	863-1236

RELIGIOUS

Integrity, P.O. Box 11 Winoski, 05404	
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STUDENT

Gay Hotline, U. of VT	656-4173
Gay Student Union, U. of VT,	
Burlington 05401, M-F, 7-9pm	656-4173

Maine (207)

INFORMATION/SERVICE/SOCIAL

Center for Belng, Alternative Counseling Service	
Boothbay Harbor	633-5264
Down East Gay Alliance	
Box 594	
Bar Harbor 04809	288-3773

MEDIA

Mainely Gay, P.O. Box 4542, Portland 04112	
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MEN/WOMEN

Aroostook Lambda, P.O. Box 990, Caribou, ME 04736	
Maine Lesbian Feminists P.O. Box 125, Belfast, 04915	
Midcoast Gay Men P.O. Box 57 Belfast, ME 04915	

STUDENT</

BOOK REVIEW



Porthos



J.M. Barrie



George



Michael

Nicholas



Jack

Peter

If You Believe in Fairies . . .

J.M. BARRIE AND THE LOST BOYS

By Andrew Birkin
Crown Publishers, New York
323 pp., \$14.95

Reviewed by Michael Bronski

JM. Barrie, as a writer and personality, has been long out of fashion. His style and sentiment seemed very Victorian to the England that dealt with the First and Second World Wars; in their pursuit of modernity they mistook his simplicity for naivete, his obsession with youth for innocence. His well known fondness for little boys made him into a kindly uncle, polite and passionless, a relic of a faded gentility. Andrew Birkin's book gives us a full picture of Barrie — and his relationship of more than twenty years with five brothers — that sheds new light on both the man and his work. Although Birkin comes to some wrongheaded conclusions, he supplies enough first person original source material for any reader to construct his/her own scenario.

Born in Scotland in 1861, James Barrie lived his first six years in the shadow of his older brother David, with whom his mother was obsessed. When David was accidentally killed, James spent his childhood attempting to replace his brother and console his mother, always failing. Following the usual middle class childhood Barrie went to a private academy and then to University where he graduated but remained a shy, retiring youth, whose only ambition was to become a writer. Within a few years he had moved from writing for a provincial paper to living and writing in London. In 1888 his *Auld Licht Idylls* (based on stories his mother used to tell him) garnered him praise from both the public and the critics. More novels and then plays followed and he became a literary sensation, praised by such notables as Robert Louis Stevenson and Thomas Hardy. In 1894 he married

Mary Ansell, an actress in one of his plays, and although the marriage was apparently never consummated, they remained together until they divorced in 1909. During the early part of the marriage Barrie had met Sylvia Llewelyn Davies at a dinner party. She turned out to be the mother of two small boys that Barrie had recently befriended in Kensington Gardens. He was soon to become closely involved with the entire family, spending most of his free time with them, going on vacations with them, and generally insinuating himself into their lives.

Sylvia was fond of Barrie, though she thought him a little odd, and her husband Arthur found him somewhat of a nuisance. This didn't bother Barrie, however, for although he was very fond of Sylvia, his real interest was the boys (The Llewelyn Davies were to have three more sons in the following years). Birkin has recorded the history of these relationships and gives a detailed account — much of it in Barrie's own words and the letters between the boys and their self-adopted uncle. Barrie doted on the boys — indeed, they became his whole emotional life — and they, in turn, were to become (economically as well as emotionally) dependent upon him.

In the height of their relationship, Barrie began writing a play that was both immediate to him and a highly complex piece of stagecraft, more complicated than anything else in recent English theater. It was the story of Peter Pan, a boy who wouldn't grow up, and who lived in a fantasy world of Never Land (the second, more final Never came when he novelized his play in *Peter and Wendy*). Barrie had incorporated adventures that he and the five Davies boys had had together and tried, as much as possible to give Peter lines that the boys had actually said. Two years earlier, on a vacation, Barrie had taken a series of photos to illustrate some of the stories that he had told the boys. He had published them in a small letter press book called *The Boy Castaways of Black Lake Island* and this was to be the basic outline of the Peter Pan story. He had two copies of the book printed

and gave one to the boys' father who promptly "left it on a train" (Barrie's response to this is unrecorded, although he did use Arthur Llewelyn Davies as the prototype of the awful Mr. Darling/Captain Hook in *Peter Pan*.)

Peter Pan was a huge success in both England and America and Barrie was happier than ever. Tragedy, however, was about to strike his surrogate family and change the lives of everyone concerned. In 1906 Arthur died of sarcoma and Sylvia was left with five sons to care for. Barrie immediately stepped in and helped with their daily life as well as their financial well being and future. Four years later Sylvia herself was to die of cancer and James Barrie was to become the guardian of the boys he adored.

Like any parent Barrie fretted about the boys going off to school, growing up, and joining the army. And as the boys grew older so did he; it almost seems as though he maintained his high spirits and youthfulness from theirs. In 1915 George, to whom Barrie was very close, was killed in the trenches on the Western Front. The shock shattered Barrie. In 1921, Michael — Barrie's favorite of the five boys — drowned while swimming with a friend. Although ruled to be accidental, there was some question that it may have been suicide. The effect on Barrie was enormous and close friends were worried that he would take his own life. Barrie spent the next 16 years a broken man, still famous and somewhat active as a writer, though not as prolific as he was in his youth. He felt his life was pointless without the five boys he had loved and who had left him by either dying or, unlike Peter Pan, growing up.

Birkin tells Barrie's story with an eye for detail and good sense of drama. He makes little editorial comment, letting much of the first person material speak for itself, and this is just as well. In his preface he warns against making judgments about Barrie's sexuality and gives

Continued on Page 7

GAY COMMUNITY NEWS

BOOK REVIEW

JANUARY 1980

Volume 7, #27
22 Bromfield Street
Boston, MA 02108
(617) 426-4469
(617) 426-8752

NON-FICTION

THE DINNER PARTY

By Judy Chicago

THE HOMOSEXUAL TRADITION IN
AMERICAN POETRY

By Robert K. Martin

J.M. BARRIE AND THE LOST BOYS

By Andrew Birkin

THE LESBIAN PATH

Edited by Margaret Cruikshank

FICTION

AMAZONS!

Edited by Jessica Amanda Salmonson

COLD HANDS

By Joseph Pintauro

LANDSCAPE WITH TRAVELER:

THE PILLOW BOOK OF FRANCIS REEVES

By Barry Gifford

THE NEW GULLIVER

By Esme Dodderidge

RUSHES

By John Rechy



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The Good Grey and Great Gay Poets

THE HOMOSEXUAL TRADITION IN AMERICAN POETRY

By Robert K. Martin
University of Texas Press
258 pp., \$14.95 cloth, \$7.95 paper

Reviewed by Rudy Kikel

The *Homosexual Tradition in American Poetry* is an extremely important book, its long-awaited publication an event that will have far-reaching consequences in the halls of academia — and in all of our lives as well. Like Jonathan Katz's *Gay American History*, published a few years ago, it brings to light records that have lain overlooked or "buried". Martin discovers literary evidence of a significant thread in American literature that has actually been *binding*. Katz not only provided a boost to scholars in his field: he opened up a new field. Martin's book, I suspect, will do the same. It is the answer to a call — two calls, really — sounded by Louis Crew and Rictor Norton in the 1974 "homosexual" issue of *College English*, the publishing of which was in itself, an event of some importance. Crew and Norton hoped for both a "balanced appraisal" of homosexual themes in Whitman's poetry and an "equally important study" of the homophobia in the criticism concerning the poet and his work. Martin has admirably answered those calls, but he has done more. After laying bare the real and thoroughly homosexual Whitman, he has proceeded to trace the influence of our Good Grey and Great Gay Poet in the work of Hart Crane, and to show how both Crane and Whitman have been pillars, bases, foundations, reservoirs of both allusion and concern, in the poetry of six gay male poets now writing: Allen Ginsberg, Robert Duncan, Thom Gunn, Edward Field, Richard Howard, James Merrill, and Alfred Corn.

Before the *real* Whitman could be apprehended, and with him the tradition at the head of which he sits, Martin realized that he would have to remove from about his work the scales, the incrustations, that have appended themselves to it in the form of homophobic or embarrassed critical commentary. One of the great strengths of this book resides in the certain terms with which Martin claims there is something rotten in the heart of academia: "The record of lies, half truths, and distortions is so shameful as to amount to a deliberate attempt to alter reality to suit a particular view of normality. If Whitman is to be a great poet, he must be straight. If the poetry shows something else, Whitman must be made to alter his own poetry, censor himself." As Martin makes clear, Whitman did censor himself often enough, changing pronouns in some passages, excising others (which this critic reclaims), learning, in short, the "strategies of concealment" forced on him by the nineteenth century. None of these obliterations, however, can excuse the endeavors of literary critics, who have tried to deny the importance of "sexuality" in the poetry by focusing on its "mystical" (James Miller) or its "universal" (Walter Lowenfels) aspects. Others have simply larded their commentary with oppressive remarks, such as this by Mark Van Doren: "Manly love is neither more nor less than an abnormal and deficient love." Martin cites the example of one critic who, having discovered in 1920 that, in its original version, one poem of Whitman's was addressed to a man and *not* a woman, even overlooked, six years later, in another piece of criticism, his own discovery.

The critics leveled, the veils lifted, the miasmas cleared away, Whitman stands clearly as America's *first* homosexual (drawing on "existentialist" distinctions between "doing" and "being," Martin claims that "Prior to Whitman there were homosexual acts but no homosexuals"), and his poetry is complete with scenes of

cock-sucking (in the 1855 version of "The Sleepers"), masturbation and anal intercourse (in "Song of Myself"). These "scenes" are not revealed for their own sakes — Martin's introduction warns the reader that he is not concerned with studying "homosexual incidents in American poetry, in the manner of Leslie Fiedler's *Love and Death in the American Novel*" — but because Whitman's "sexuality" is essential and not accidental to his vision: "Sexuality, in Whitman, is not a metaphor but an act; its value comes both from its inherent pleasure and from the spiritual growth it can bring."

Pulling curtains from about the bed in Whitman — or seeing what is happening out there on those beds of grass! — Martin uncovers a "vision" more subversive than any critic of the poet, I suspect, has yet allowed, and one which is rather marvelously in accord with the "radical" content of "gay liberation." Heterosexual love is found by Whitman, and presumably by Martin as well, to be based on inequality. The "Calamus" poems are found to say "He loves him," whereas heterosexual literature, at least since Virgil, has always said "He loves her" and "He kills him"! For Whitman, then, "the aggressive impulse of man is rooted in competitiveness the basic form of which is the search for a bride to provide property both now and in the future." And Whitman "like Melville, is suggesting that only when men accept their innate homosexuality can there be any real change and a final victory over the aggression, acquisitiveness, and death-drive which, he believes, are rooted in heterosexuality. This is indeed a revolutionary idea; no wonder, then that some critics have been so alarmed that they have been unable to address it."

From a study of Whitman's ecstatic affirmations of his own sexuality and American homosexual possibilities in general, Martin turns to a study of what he calls the Genteel Poets, "homosexual" writers operating *within* Victorian conventions (Fitz-Green Halleck, Bayard Taylor and his Circle, George Santayana): Martin is as gentle as he can be with these poets, pointing out the delicacy and "purity of language" in their work but also the "fatal indirection" their art took — toward "Platonism," idealization, "repression" and "elitism" — in contrast to that of the sustaining, and more carnal Whitman. And even Hart Crane, "a product of the fin-de-siecle mood, with its emphasis on hopeless love and the alienation of the artist," cannot match Whitman in the intensity of his self-affirmation or in his messianic role, although Martin shows how, particularly in "The Bridge," he tried. Still Crane is important. Where Whitman provided a vision and a clear voice, Crane gave depth and complexity to the developing tradition: he "enlarged the possibilities of homosexual poetry, by extending it beyond 'mere' subject matter."

What place does a woman have in this world of male homosexual lovers? Martin points out not only the penises — as "wildflapping pennants" or "timid leaves" or "Sheathed hooded sharptoothed touch" — which spangle Whitman's poetry, but the essentially phallic nature of the vision: "Out of the cycle of the penis is born the cycle of the soul; out of his erections, ejaculations (the pun is crucial), and reerections comes Whitman's faith in a cycle of the world which will comprehend and conquer death." This will sound pretty silly to some women, I think. But the vision Martin sketches for us is also essentially "matriarchal," and the self that is uncovered in Whitman is vaster, more humane, and finally more "feminine" than the one Whitman, as one of the "roughs," drew of himself in his work. Crucially, Whitman always defended women's rights, whereas one of the Genteel Poets, Bayard Taylor, was opposed to

them on the grounds that emancipation for women "would bring about a decline in femininity." This issue — Whitman on Women — is one of many that I think Martin's book will open up.

One problem with *The Homosexual Tradition in American Literature* (Martin is solely concerned with gay male writers, trusting that lesbian writers such as Amy Lowell and May Sarton will be treated in a separate study) is that there are not *places* in his book in which he deals conclusively with some of the issues his "readings" in the poetry call up: the influence of Platonism, Greek Literature in general, the conflict between "love" and "promiscuity" in Whitman, erotic imagery, to name some. His fascinating reflections on these subjects and others pepper his book, which is itself structured not by topic but by his "readings" of individual poems, long and short. So subjects come up over and over. That said, I think there is every defense for Martin's method: he "reads" poems so well, poems that in many instances critics have not really up until now *read* at all! I can't imagine anyone saying more or anything more interesting about "Episode of Hands," the poem that gives a "first indication of the young Crane's interest in Whitman." And one is always interested in Martin's "free associations" — to Melville, for instance, or the "Leander" strategy, as he calls it, in Marlowe. The particular skill of this critic lies, I think, in uncovering what he calls "inter-textuality," "the ways," as he defines it in his introduction, "in which texts build upon other texts," the writings of one poem in the light of another. We are always illuminated by Martin's "inter-textual" readings, particularly in his "centerpiece," his brilliant treatment of "The Bridge," wherein, after rejecting the rival influences of Eliot, Melville, Cummings, Poe, and Coleridge — influences revealed to us only perhaps on account of Martin's detective work — Crane "becomes Whitman's 'camerado,' taking his hand, accepting his word, sharing his triumph." This loving literary *tryst* — one with immense implications for the American literature that has come after and that is still to come — is at the heart and provides the dramatic climax of this book.

However, another problem may spring directly from this connection. And it is one certain — at least within the gay male writing community — to make Martin's book controversial. *The Homosexual Tradition in American Poetry* depicts, is about, and is finally perhaps somewhat torn by tensions: between "vision" and "form," between Whitman and Crane, or between, perhaps, just such qualities as Martin mentions in regard to a Richard Howard poem on Rodin: "sensual energy" vs. "classic control." Martin tries to maintain a balance, walk a tightrope, even, between these forces, responding at once to Whitman's outspoken "radical vision" but also to the Crane who gives us more than "mere" homosexual subject matter." He is careful *not* to say, in his Conclusion, which of two theories is "right": one that claims "homosexuality is different in its essence from heterosexuality" and may lead to a vast reorganization of society (as Whitman hoped), or one that claims "homosexuality is not *per se* an interesting subject" and that eventually, with the elimination of prejudice, the gay "warp" will become absorbed into the larger "fabric of American life."

Actually, I think, Martin tips his hand, resolves this tension by taking a side. For one thing, he complains of "an enormous crudity about Whitman, a magnificent tastelessness that in the end leaves the reader weary." And yet, we do not come across a complementary if very different complaint about Crane's style or content. Specifically, I should like to have seen Martin take up a possible relationship between the density and obscurity of Crane's poetry and the dividedness he felt about his "gayness." But I suspect it is just that density and complexity which Martin appreciates, who proves himself adept at shedding light where others have found darkness. Richard Howard himself exclaimed in his poem on Crane, whom he calls "a genius in need/ of a little more talent": "I still do not/ understand you . . ."

Then there is this comment in Martin's introduction to his final section on "Some Contemporary Poets": "Being homosexual is no longer likely to make one lose one's job; as a result gay poets have no longer felt the same impetus to establish a connection between their sexuality and their political views. While this may have resulted in a loss of political fervor, it has also meant an extension of the forms of gay poetry." Well, I'm not so sure homosexuals don't still lose jobs, or that connections are not still being made in the manner of Whitman between sexuality and politics. Martin asserts that his criteria in choosing contemporary poets for analysis have been "personal preference, inherent interest, and inter-textuality. . . ." I would not argue against anyone's "personal preferences." (Let me tip my own hand: in large part, Martin's agree with my own. Only perhaps in discussing Duncan and Ginsberg do I find Martin abandoning his objectivity — paraphrasing Duncan in the grand California shaman manner of that poet himself; and treating Ginsberg rather severely.)

I submit, however, that the "loss of political fervor" Martin discovers in contemporary gay poetry may result directly from his having preferred formal "extension" to political fervor. Where is there mention of Paul Goodman in this book, for instance, a political poet whom Howard, in *Alone With America*, has called "more than any American poet alive, the true heir and disciple of the Good Grey Poet"? And I hesitate to allude to those "gay" anthologies and periodicals that have in the past ten years made their appearances on our "scene" (*Gay Sunshine*, *Mouth of the Dragon*, *Fag Rag*, *Angels of the Lyre*, *Orgasms of Light*; *The Male Muse* is referred to in a note, by the way, as being "extremely

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The View from the Kitchen

THE DINNER PARTY

By Judy Chicago

Doubleday/Anchor Press, New York

Reviewed by Alice T. Friedman

This review is being written so many months after the much acclaimed appearance of Judy Chicago's "The Dinner Party" at the San Francisco Museum of Modern Art, and so long after the publication of the book by the same title, that many people are no doubt already familiar with the piece and have formed their opinions of it. In the spring of 1979 a number of periodicals and newspapers carried articles which acquainted the general public with Judy Chicago's unique project and its message about women's history. Her book (which has sold very well) describes the arduous process of creating the work and introduces the reader to the 39 women guests — symbolized by place settings around a triangular table measuring fifty feet on a side — and to the 999 female presences whose names appear on porcelain tiles on the "Heritage Floor" below. Representing the course of women's history (Chicago has called it "a reinterpretation of the Last Supper from the point of view of those who do the cooking"), the 39 guests include such figures as Sappho, Isabella d'Este, Anne Hutchinson, Sojourner Truth and Georgia O'Keefe. Each woman was carefully chosen from history or mythology for her accomplishments and/or spiritual or legendary powers.

The Dinner Party includes color reproductions of the plates designed by Chicago for each of the guests; each plate is accompanied by a biography and a short discussion by Chicago of her reasons for using certain images and colors to represent each woman. The sheer volume of information, drawn together by eight research-

ers, is overwhelming. The piece took five years to put together and involved more than 400 men and women. Chicago's own presence as an artist can still be felt as one reads the text or looks at the pictures, but generally speaking the work of art itself seems to get lost among the names, dates and ideas discussed in the book.

The book leaves a false impression of the piece, however. In a recent lecture at the Institute of Contemporary Art in Boston, Judy Chicago discussed her career as an artist in the years before she began working on the "Dinner Party" project, and she talked about the piece itself, showing slides and commenting on her own work. Chicago is an impressive speaker — she is articulate, intelligent and funny — but best of all she is an artist of considerable merit. Her slides show "The Dinner Party" as a whole and the plates in their places on the table: for each guest there is a painted plate, a goblet, flatware and a napkin set onto a sewn runner. In most cases, the runners incorporate needlework techniques of the time in which each woman lived. The "butterfly" imagery of the plates with its obvious suggestion of vaginal imagery grows out of Chicago's own developing symbolic form-language of women's art, but the runners are more narrative, using pictures and words to offset the plates and tell us something about the women who are represented.

It became clear from the lecture and slide show that the reproductions in the book do justice neither to the plates nor to the work as a whole. None of the marvelously detailed needlework of the runners is reproduced (although a second volume on them is planned) and the plates cannot be read sculpturally. Subtle changes of depth in the relief surface are an important aspect of Chicago's symbolic and formal language, and thus this is a considerable loss. Further, the color in the

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Nary a Creampuff

AMAZONS!

Edited by Jessica Amanda Salmonson

DAW Books, Inc., Bergenfield, NJ

206 pp., \$2.25

Reviewed by Pat M. Kuras

This new anthology, *Amazons!*, takes some refreshingly good turns. A prime example is the use of a Melanie Kaye poem within the front cover. The poem, also called "Amazons," sets the scene for many of the stories inside: "They came astride gray horses dappled with sun . . ." Not only is this a fine opening for the book, but it is also impressive to realize the origin of this poem. It originally appeared in *Conditions*(2), "a magazine of women's writing with an emphasis on writing by lesbians."

The stories (13 in all) are varied journeys into women's heroic fantasy. Joanna Russ, rather than submitting a story of her own, uncovered bits of phantasmic poetry by Emily (*Wuthering Heights*) Bronte. Other writers included Andre Norton and C.J. Cherryh. Some of the authors share an interest in the martial arts, which shows to a degree in their stories. Not all of these amazons are warriors; some are witches ("The Dreamstone" and "The Sorrows of Witches"), others are women coping with survival ("Jane Saint's Travails").

For the most part, these stories are well-written, achieving blends of the exotic, ironic, humorous and mysterious. However, some do contain flaws. The use of modern day slang in "Bones for Dulath" grates against the story's foreign setting. Science fiction and fantasy

writer Ray Bradbury once wrote that: "Good fantasy must be allowed to move casually upon the reader. . . . It must be woven into the story so as to be, at times, almost unrecognizable." With her story, "The Rape Patrol," author Michele Belling taxes our imagination from the start and, when she adds a dash of sorcery, the story is strained even more.

Editor Jessica Amanda Salmonson recognizes the need and importance for all-women's anthologies. However, for her own book, she has accepted one story and cover artwork from men. The story, "Agbewe's Sword," seems to dwell a bit too much on scantily-clad (sometimes *unclad*!) amazons, but aside from that one slip, male writer Charles R. Saunders behaves himself. Editor Salmonson readily acknowledges the scores of men who would willingly portray amazons as "sexy or 'cute' . . . dependent on men," or as ogres that "lopped off breasts, murdered men and babies and all but held their swords outward from the crotch." Salmonson's collection of amazons is well worth waiting for; these are heroic women with dignity and complex characterizations.

The only other major complaint with *Amazons!* is its cover. True, it is a striking picture with its armored amazon posed before a floating milky planet. But all that armor gives her a gaudy look and causes one to wonder whether without it all, she would really be a strong amazon. Compare her with the woman on the cover of Pamela Sargent's *The New Women of Wonder* (Vintage Books). Sargent's cover girl is simply dressed in plain jungle garb — thigh-high boots, khaki shorts, taut t-shirt. She wears a no-nonsense look, not necessarily tough, but strong. She's no creampuff, but one hell of an amazon.



For Leathermen Who Have Considered S & M

RUSHES

By John Rechy
Grove Press, New York
222 pp., \$10.00

Reviewed by Eric Rofes

When the Village People brought hypermasculinity to prime time television, complete with leather jackets, military uniforms, handcuffs and boots, the door to the secret catacombs of the Mine Shaft began to swing open. The diverse sexual practices and social manifestations of the leather scene have become increasingly conspicuous; so conspicuous, in fact, that the first major confrontation the gay community will have in the 1980s will be with a movie which distorts and thrusts into public view a world that many lesbians and gay men find dangerous, incomprehensible, and downright embarrassing. As the movement organizes demonstrations against the movie *Cruising*, it has become evident that the central issue to many people is neither violence against gay people, nor media exploitation, but the ethics and morality of sadomasochistic practices among men who frequent leather bars.

The bottom line for some people, and certainly for some lesbians, is "Why do some men enjoy giving and receiving pain and humiliation?" Unfortunately, we as a community are unprepared to deal with this question and with most issues surrounding the leather scene. As back-room bars and private sex clubs expanded beyond the New York-San Francisco-Los Angeles centers (the "Leather Triangle") and more gay men "came out" into leather and keys and handkerchiefs, there was not an accompanying rise in analysis of what the scene is all about — socially, sexually, and politically. Few writers have dared to confront the issue seriously and those who have, particularly Lyn Rosen and Ian Young, have generally done so in newspapers with limited circulation. When leathermen finally get a magazine of their own, the eighty page glossy "Drummer," the magazine is filled with hot stories and photos and allots little space to an analysis of the politics of S&M. This is not surprising. Men have a tradition of acting on their sexuality and never thinking or analyzing its ramifications. The only writer who has achieved mass readership on the subject of the leather scene is John Rechy, through his books *City of Night*, the best-selling *The Sexual Outlaw*, and now the long-awaited *Rushes*.

While *Rushes* provides impressive observations of the inner workings of leather bars, and Rechy is eminently qualified to write on "the scene," the political analysis in the book is both disturbing and, ultimately, destructive.

For almost twenty years, Rechy has described what many people see as the seamier side of gay life — the world of hustlers, sex addicts, sadomasochism — and over the years his perspective has changed dramatically. Rechy makes no secret of his own participation in the S&M scene — his book jackets show him in tight shirts and jeans and dark black boots — and he strategically states in *The Sexual Outlaw* that the scene continues to attract him and he still frequents the leather haunts of

L.A. He is well qualified to analyze the leather scene because he sees it from the inside and, if he is anything, Rechy is an astute observer. Twenty years of observations have brought Rechy to the belief that gay S&M is a product of the internalization of the hatred of gays by a straight society. In an interview in "Drummer," Rechy explained:

Should I take the time here to talk about what happens to me when I'm into an S&M thing? I know that there's self-hatred involved although I play the . . . "top." I know that I'm involved in a ritual of self-hatred, gay self-hatred. Because I'm gay myself, and in turning the other man into an object so that he becomes the "Queer," I externalize my own feelings. I'm saying that he's the queer; I'm gonna force him to do these acts. Hell, we're BOTH gay, and all I'm doing is involving myself in a ritual in which I let him stand for that part of myself which is still lurking with self indoctrinated gay hatred. Instead of facing myself with "Look, you're still an aspect of that straight bullshit! Deal with it," I go out with a guy that will play bottom . . .

This attitude towards S&M is the foundation for *Rushes*. The Rushes, a leather-western bar located in an unnamed American city (though clearly modeled after New York), is the setting for Rechy's study of the men who inhabit this subculture. Into the bar come "cowboys, motorcyclists, construction workers, policemen, lumberjacks, military uniformed men" who socialize, cruise, stuff poppers up their nostrils, and maul each other. Enter Endore (clearly the Rechy character in this autobiographical novel), a thoughtful, analytical journalist who knows the scene well and is both drawn into and repulsed by it. Endore joins up with a group of bar friends who become "types" for Rechy to use in his exposition of his underlying thesis: Chas, the hard-assed leatherman, revelling in his masculinity and dominance, keys chained to his left side, black bandana in pocket; Bill, the lithe, blond cowboy (keys on the right) who comes to the Rushes to have his fantasies made real; and Don, the unattractive, good-hearted older man who meets rejection and insult in the bar world. We spend an evening with these men and, through their eyes, see the world of the Rushes without the hindrance of tact or propriety.

Rechy's observations of the leather bar scene are right on target. He picks up on the "scattering of visual attention at regular intervals" whenever gay men who are not intent on making it with each other congregate in a bar, and the unconscious constant drinking of melted ice as glasses are held long after a drink has been finished. He isolates the distinction between brown leather ("the signal color of the curious") and black leather ("the initiated") and the abuse of friendship within the leather hierarchy (unattractive, older friends may be snubbed: "Outside the Rushes [Chas] likes Don. But the bar changes everything. The Rushes is for the fit warriors.") It is clear Rechy has been an inhabitant of the Rushes and knows the rules and traditions thoroughly. Only a veteran could label Last Call the time when "the hunters are released from the pretense of drinking," or isolate the hour-by-hour game plan of the leather bar.

Endore serves as the filter for our view of the Rushes, and his thoughts and remarks point up the issues Rechy intends to raise. Much of the evening he spends in debate with Chas on the merits of the leather scene, yet

he is as vulnerable to the allure of power and masculinity as Chas. Endore sees the heightened masculinity — studied and self-conscious — "as if in protection against a dreaded effeminate move." Sissies have become Bruisers and project "defiance" and "disdain" on other homosexuals who don't measure up. They form a "make-believe working-class" despite their arrival at the Rushes in "private cars, taxis, even limousines."

The sanctity of the Rushes is threatened by the arrival of a woman fashion designer and her protege, and also by a pair of transvestites who manage, after much arguing, to gain entrance into the Rushes. The book accurately captures the changes that occur when a woman enters an all-men's bar; each man reacts, psychologically and physically, with anger, ambivalence, relief, interest or hatred. Our characters display the range of reactions: Endore, although he had assailed the bars' hostility to women in a newspaper column, feels intruded upon; Don is glad; Chas is outraged — macho purity has been violated; Bill is supportive yet analytical. Rechy uses the presence of a straight woman and of transvestites to explore central issues of masculinity and of manly drag. The Unreal City of the leather bar runs smack up against reality and the "Image," the essential component of the leather scene, is shattered. The fashion designer speaks the words of Rechy when she tells Chas, "We came to watch you as you wallow in the exile we've thrust on you and you don't know it." Rechy's vision is that a hell-on-earth, manufactured as a curse for gay men by straight culture, towers above the people who are fated to inhabit it, who appear as puppets — helpless beings manipulated by the sensual aura of the leather bar.

It is folly to deny that the scenario of this novel takes place nightly in bars throughout the country. At the Spike in New York, the Gold Coast in Chicago, Herbie's in Boston, the One Way in San Francisco, Mary's in Houston, the Washington DC Eagle . . . leather master meets and initiates youngman; handcuffs bind wrists; cops, corporals, and construction workers spit, piss and ejaculate on men seeking humiliation, searching for pain.

Where Rechy goes wrong, and where critics of the leather scene consistently go wrong, is in making underlying assumptions which are too simplistic and too biased by the limited scope of personal experience to achieve the "universal truth" that is intended. Despite the accuracy of his observations, Rechy's political analysis of S&M, although it includes some good insights, is limited, moralistic, and tainted with psycho-analytical bias, and makes the leather scene into a place of warped madness and sickness. For some, this is the experience, but for many the experience of the leather bar is friendly, fulfilling and, I dare say, healthy.

Rechy plays into the assumptions of straight observers of the gay male scene by relentlessly probing the cause of men's enjoyment of these practices. We have stopped exploring the question "How did I become queer?" a while ago because it is rooted in the assumption that being gay is an error, someone's fault, something to be corrected in future people's upbringing. Likewise, it is time that men involved in the leather scene leave the guilt and sickness behind. Gay men need no more guilt-tripping and sickness-baiting based on what we do in consensual sexual activity. To continue the tradition of imposing shame upon men because of sexual needs which are expressed with others men who share complementary needs, is regressive and divisive. It contributes to the division of homosexuals into "good gays" and "bad gays." Rechy may understand the leather scene in terms of his own self-oppression, but to explain all S&M men as "internalized self-haters" is both to simplify the complex issues involved in what stimulates people sexually and to deny the varied motivations and fluidity of human sexuality.

This is not to say that there are *not* pressing issues which need to be explored by men who frequent leather bars. Men who engage in S&M practices have a responsibility to do so with a constant awareness and concern for the issues that they are confronting physically and sexually: issues of power and control, strength and weakness, humiliation, masculinity. Because of their acute awareness of the use of power and control, there is a tremendous untapped potential among leathermen to be in the vanguard of movements for sexual liberation and, indeed, many activists still live in the closet as far as their S&M practices go. The distinctions between S&M practices directed by men toward women and by men toward men need to be explored in view of the fact that the sexuality and societal position of men is different from the sexuality and position of women. Heterosexual S&M is not identical with gay male S&M, and lesbian S&M, the latest reactionary media rage, is an issue requiring unsensationalized analysis, not by men, but by knowledgeable feminist women.

What the gay male community needs now is an open forum on issues of S&M and leather bars. *Rushes* is a good beginning to this forum, but ultimately fails when the author pushes his point of view to the level of didacticism and his characters become caricatures. Rechy unfortunately serves as accomplice to William Friedkin, producer of "Cruising," by helping to create a new scapegoat in the gay community. To put the onus of woman-hating upon leathermen is to avoid the fact that misogyny is rampant in *all* sectors of the gay male community, as is self-oppression. Targeting one conspicuous subculture allows for a superficial and distorted treatment of issues that all gay men must face. Self-oppression is an unfortunate part of much of gay male culture and must be rooted out throughout. When self-hatred is expunged from our lives, S&M may very well still exist as a viable sexual practice.

The Lesbian Adventure

THE LESBIAN PATH

Edited by Margaret Cruikshank
 Angel Press
 c/o Carolyn House
 Box 161
 Thornwood, NY 10594

Reviewed by Maida Tilchen

The *Lesbian Path* should have been called “The Lesbian Adventure,” for “path” is too tame a word for these true tales of women’s journeys from city streets and farmyards, convents, marriages, and motherhood, to fully realized lives as lesbians. This anthology has 37 stories by 37 women, and every story is real, positive, individual, and inspiring. The stories aren’t about sex, but about the roles in which lesbians find themselves in our heterosexist society, and how they triumph over these restrictions. The collection was edited by Margaret Cruikshank, who sees it as “a collective work — the autobiography not of one women but of many. Remembering our isolation and believing that this book, if it had existed in the 1950s or 1960s, would have made our self-discoveries less painful, we are naturally eager to record something of our lives . . . we have an exhilarating sense of our power to say — sometimes tentatively — who we are . . . I wanted my [women’s studies] students to have the book I never had: true stories of strong, woman-identified women.”

I don’t want to spend much of my valuable space here giving my opinions of the collection — suffice it to say, I loved it. It is an entertaining and uplifting read, and would be particularly enlightening for straight friends and relatives, especially if you suspect they are thinking of coming out. I would like to share with you some of the best passages in the collection. (Note: the quotations given have no page numbers because the advance review copy I had was not bound and numbered.)

Coming out publicly in a rural Indiana high school is described in a powerfully written piece by Mitzie Simmons titled “For You . . . For Us.”

EDIRP YAG. I read the letters of my T-shirt backward’s in the rearview mirror as I sit parked across the stree’ from the high school. This is it, the first day of my senier year, my first experience with publicly coming out, and I’m scared. What the hell am I doing? Risking expulsion? Risking my future? No, I’m gaining it. Taking a deep breath, I leave the security of the car, walk briskly across the parking lot, and enter the jungle of students.

Half surprised at not being verbally attacked after walking through the door, I stop for a moment to reflect. I have no idea what to expect, from others or from myself, but I am no longer afraid. Currents of strength surge rhythmically through me; my heart swells with pride. I walk down the corridor, head up, shoulders back, reflecting my triumph in the light of my smile as I cast a forceful gaze into the eyes of each person I meet. Yes, I am gay; the rumors were right, and I’m proud of it! I feel the currents of wholeness, and I know that I will never let go of my self again.

Suddenly I stop, puzzled. Something is different in a way that I hadn’t expected at all. Their eyes, once icy cold, now melt away from the fire in my own. Laughingly I wonder at how such situations can completely reverse themselves, shifting from one extreme to the opposite. Was it only yesterday that my eyes could not meet theirs?

I walk into English class and sit down at a table at Annie’s side. As the other students rise to move elsewhere, I chuckle softly to myself. My problem? No, theirs. Now I can laugh at experiences that once made me cry.

The book has several articles about lesbian Catholic girlhoods, including Jeanne Cordova’s outrageous account of her sexual initiation when she was an 18 year old in a convent:

The phone rang one Sunday evening in Conventland. It was Mabel, a lay friend of Mother Superior. My fellow Sisters were in the dining room watching Peyton Place. After a lengthy discussion about nothing (later I was to learn this sort of conversation is called “flirting”), Mabel decided to come over and meet me. Mabel walked through the front door . . . I looked at her and she looked at me and we decided not to watch Peyton Place. The next thing I knew I was sitting on the couch in her apartment, she was handing me a Whiskey Sour and I was babbling out my life story with particular emphasis on the part about my gym teacher and camp counselor. . . .

I broke the vow of Obedience seven months before I was supposed to take it. I never understood what Chastity meant until the morning after. Poverty, however, I can still say seven years later, is my true calling. I can’t say I really understood Mabel — she joined the convent the day I left it — I understood what we shared together.

Another section of the book includes several articles by lesbian mothers. Dpat Mattie describes how she felt when her teen-age son became a born-again Christian and refused to accept her lesbianism:

he finally says well maybe he’ll come out to visit me at christmas. he does not acknowledge the other person in my life. this news if followed by more biblical quotes. he says goodbye. so do i. he has not called me mom or pat or dpat. he has without using the words been calling me sinner, queer, lost and damned. the next day i write a letter taking 5 pages to say “if you are coming to see me dpat mattie lesbian mother because you want to see me please come quickly and stay as long as you like. if on the other hand you are coming with thoughts of attempted conversions stay where you are. i have witnessed personally and through other people’s experiences the pain and destruction of life and hope that



has resulted from pious bible thumping bigots. i fight that behavior every way i can.” there has been no reply.

it is the price i chose to pay for me, my sanity and my freedom. he does not understand and my words make little difference. i have his pictures arranged before me on this sunday afternoon. a chubby laughing baby, a 3 year old’s thrilled christmas morning, a 5 year old’s hot day at the beach, an awkward gangly cracked voiced teenager, a young man i hardly recognize in the graduation gown. he is beautiful. he is probably in church. maybe praying for his sinful mother who has no name he can say.

In a piece that captures the spirit of the sixties, Jane Gurko tells of “Coming Out in Berkeley, 1967.” A “hip” straight couple, Hass and Sharon, have invited her to join them in bed:

“Well,” [Hass] replied eagerly, “you know how I feel about monogamy. It’s too limited, it just doesn’t feel right to me. Sharon knows that I have a primary commitment to her, and that isn’t affected by my sleeping with other women. I’m really attracted to you, Jane, making love to you

Warm Heart

COLD HANDS

By Joseph Pintauro
 Simon and Schuster, New York
 344 pp., \$10.95

Reviewed by Roger Frye

Joseph Pintauro has written a first novel which displays his skills as a poet and playwright. However, he has not completely adapted these skills to the new form. The poet is a master of symbolism and imagery, and symbols serve Pintauro well in *Cold Hands*. In a season of crisis for Cello, the central figure and narrator, Pintauro writes, “Indian summer may not have tricked the oaks, but it befuddled the roses.” Here Cello is a rose; at other times he is a fish; he is always befuddled. When snow falls on the roses, when a mako is beheaded, when the weaks and blues swim south, they all reflect Cello and his befuddlement.

The imagery in *Cold Hands* is sharp and entertaining, but sometimes it interrupts the narrative flow. Pintauro, the poet, creates a kaleidoscope of images which flash and disappear. He touches all of our senses with his words, but the feelings come and go: the pain of physical injury, which he brings to life as blood and shredded skin, does not linger to ache and heal.

Pintauro, the playwright as novelist, manages his props and his characters as though they were on stage. He is ever careful to keep the car running when we return to it and to litter the stoop with glass after a window is broken. He ages his characters between scenes and presents them to us newly costumed for entrance. We see Cello and his relatives in finely boxed frames. The effect is dramatic, and the technique allows the author to cover three decades of Cello’s life, but it leaves the reader looking for causes that remain hidden. It leaves the reader, as well as the characters, befuddled.

This theme of befuddlement is also enhanced by an excess of coincidence. Coincidence has been used on stage since the Greeks. However, there, it is startling; in this novel it is disenchanting. Too many times one person turns out to be another. Too many times Cello gets hit on the head. We expect a family of characters, no matter how fantastic, to interact by choice. Instead, they are assaulted by fate. If that is the purpose of the book, to

seems right to me. If I can’t have that freedom, I can’t have marriage at all.”

My stomach suddenly knotted, and I felt closed in. But Hass was right, wasn’t he? Freedom was good. People shouldn’t try to own each other. Families should be open and sharing. Everybody in Berkeley in 1967 knew that. Why did I feel a weight on me? I couldn’t respond to Hass, and looked toward Sharon for help.

“Sharon?” I asked. She was stiff, but she looked up at me with dark, imploring eyes. . . .

On an impulse I reached out my foot and gently prodded her on the behind. Sharon relaxed and accepted my touch. We both forgot for the moment about Hastings and his freedom.

“I’m glad you tried that, honey,” he broke in. “It takes courage to overcome these old inhibitions. I had to struggle with jealousy myself.”

I felt Sharon begin to go tight again. . . . With a pang I felt this body asking a question, as the eyes had asked even from the first moment; and I realized I had answered even then. I turned back to Hastings with fresh interest.

“Of course I’ve been attracted to you from the start, Hass. But I like Sharon, too. I want the freedom to be warm to her, like now; in fact, I think your wife actually turns me on.”

Hass beamed. “I think that’s terrific. Women should be able to express themselves physically with each other.” He added, “whatever you do is fine, as long as you don’t exclude me.”

Sharon gave me an odd smile, her eyes alight. She turned to Hass and said, “How could we promise that? We’ve never been there, we don’t know what it feels like.”

“There,” he replied, “that’s what I mean. If you’re going to go into a big romantic fantasy, forget it. They’re exclusive by definition. But physical affection, that’s different.”

Several of the stories recount lesbian herstory, such as Alix Dobkin’s tale of how the first lesbian-produced record, “Lavender Jane Loves Women” was financed:

Kay [Gardner] and I were constantly asked, “When are you going to make a record?” One night in September 1973 during a cruise on the Hudson River for five hundred lesbians we were approached by a dozen of them who offered us enough money to make a lesbian record. It was a good place for Lavender Jane to be launched — a boatload of dancing and partying dykes listening to live music from the New Haven Women’s Liberation Rock Band.

Rosemary Curb provides the most current lesbian events by describing perfectly the shock thousands of women have felt returning to the “real” world after voyaging to that lesbian wonderland at Hesperia, Michigan, the Michigan Women’s Music Festival:

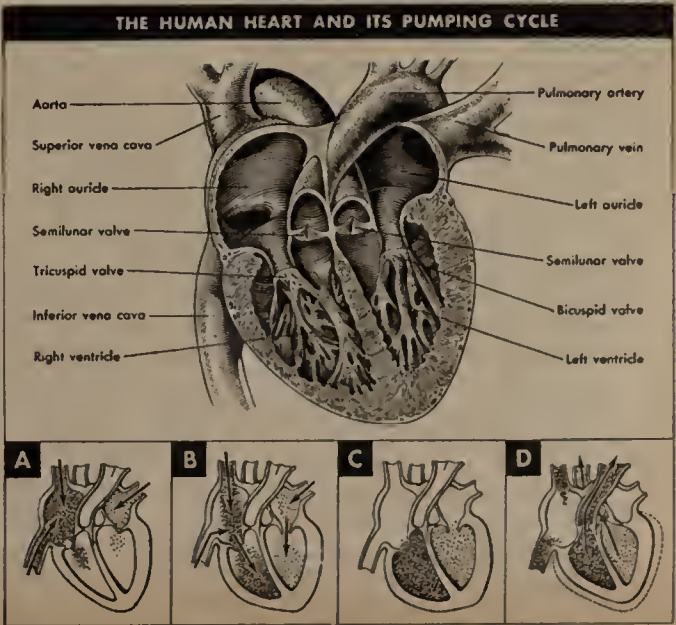
This morning I sat at the opening faculty meeting of the southern state college where I teach English, crossing
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show that we are not in control of our destiny, it must be done through characters who have goals. Cello has no goals to reach; he is merely sent from one place to another.

What Cello lacks in purpose, he lacks all the more as a sexual being. He is a gangbanger, masturbator, adulterer, voyeur and father. Watch him be molested, raped and entrapped. But it is a perfunctory performance. He is led. He is trying to please. He just wants a friend. The man is unexcited and unexciting.

Barely sexual, is he even homosexual? In this book homosexuality means fear. In fear of it wives fly to England or take the children to Pennsylvania. A store owner hides under the counter. In fear of being detected a young man flees through the woods. In Gestapo-like fear the once cocky cop hunts his own kind. And of course Cello, in fear of his own sexuality, but also in fear of incest and force, rejects his identity, his love, and his closest friend.

I was frustrated by this book. I found some art in it, but I could not identify with the heroes or the theme. Some of the characters and scenes were disappointingly unbelievable. Nevertheless, the book holds promise in the way it fails, and I look forward to reading other work by Joseph Pintauro.





Orientalism

LANDSCAPE WITH TRAVELER:
THE PILLOW BOOK OF
FRANCIS REEVES

By Barry Gifford
E.P. Dutton, New York
142 pp., \$10.95

Reviewed by Roger Frye

A perfect, little book.

Read it. Pass it around. Give copies to friends. But beware! Beware of the lie (the denial of caring) in this journal from an ideal life. Don't miss the irony when it says:

Most of what goes on in the world is of little interest to me and I am most certainly of very little interest to anybody but myself, and even then I hardly matter. Which, the way I see it, is as it should be.

There are several levels to the irony depending on who you think is writing. Ostensibly the author is Francis Reeves, a forty-eight year old, gay man, making an entry in his "Pillow Book." Actually the author is Barry Gifford, a thirty-three year old, heterosexual novelist, giving us a certain perspective on life's landscape through a character he has created. On another level, you may

believe with me that the character is based on Gifford's perception of a real person who is affecting a pose of oriental detachment at a solitary point in his life. And you may see the relationship between the author and this person who captured his interest mirrored in a friendship in the book between Francis and his correspondent, Jim.

This book is fascinating. I want to recount some of the episodes — Francis' discovery of foreskins, the smell of Youskevitch's balls, the last watch at boot camp, the bus to Fire Island. Although the stories are told as true events — and many ring true in their details — some are so improbable that they must have been invented or at least appropriated from gay lore. (How many of us have really had sex in a Piper Cub?) The problem is to recognize that Francis Reeves and his author are entertaining us. Read the stories in this context.

I recommend this book, yet I denounce the denial of caring in it. Francis leaves his lover to avoid feeling jealousy. He sends his wife away when she becomes depressed. He turns inside to find a simple happiness in solitude. He rejects brotherhood for books and plum wine and music. He composes lists for a perfect life, for life on a desert island. Damn it, Francis, you dead man! Wake up! Give a suck! Why are you so serene? Is this the male menopause? Did Ilya hurt you that bad? Are you secretly dying of cancer? Stop lying!

Barry Gifford depicts a sublime sensibility, a character you may admire or want to goose. Perhaps the best praise is that Francis Reeves seems real.

Dinner Party

Continued from Page 3

reproductions seems to be distorted. Chicago is an artist whose ability to manipulate color and texture has been demonstrated in works like the "Great Ladies" series. These talents are indeed expressed in "The Dinner Party", but they cannot be appreciated from reproductions.

Readers of Chicago's earlier book, *Through the Flower* (1975), know her to be both a dedicated artist and a feminist. She was instrumental in developing the first women's art program and was a co-founder of the Women's Building in Los Angeles. Chicago has done a great deal to establish a reputation for women's art, and "The Dinner Party" clearly demonstrates her commitment to the rediscovery of women's history. But above all she is an artist — and her art must be experienced directly. The book tells us a great deal, but it cannot substitute for the work of art itself.

"The Dinner Party" has encountered numerous difficulties in the year since its completion. Cancellations of scheduled exhibition dates by museums, high storage costs and the dangers of transporting the fragile plates have plagued Chicago and the Through the Flower Corporation. The costs for installing and exhibiting the piece, which include the necessary security, are extremely high. Nevertheless, a group has formed to try to raise the money to bring "The Dinner Party" to the Boston Center for the Arts. People interested in working on this project in any capacity should call the Center or write them at 539 Tremont Street, Boston, MA 02116. The work of this committee and others like it is obviously crucial if people are to see "The Dinner Party" as it was meant to be seen.

This work is important for a number of reasons. First, it is beautiful and filled with meaning. Many works of art fit either one or the other of these categories, but rarely both. Second, it is a brave attempt to express the experience of women in a large-scale and — ideally — highly visible project. Chicago has developed a language of art and a personal style over the last twenty years, and she uses her skills here to comment on the oppression of women and their contribution to history. The piece is intended for a wide audience, and Chicago has clearly struggled to make her art accessible. This is an admirable undertaking, and she has been largely successful.

"The Dinner Party" is a unique work of art, conceived by one woman and executed by many people. It breaks new ground for art and for women's history. I would encourage readers who have not already done so to read the book, and those who have leafed through once or twice should go back and read other parts (no one could read it from cover to cover). But beware — the story is exciting, the biographies of women are fascinating, and the plates are interesting, but the piece should be seen first hand. We must all support the efforts of the Committee to Bring "The Dinner Party" to Boston, and encourage the work of women artists who, like Chicago, struggle to express their feminism and their experience as women through various media.

Path

continued from preceding page

and uncrossing my panti-hosed legs and folding and unfolding my arms over the large pewter labyris dangling down the center of the same prim white T-shirt in which I stormed the capitol for equal rights a month and a half ago. This morning a Chamber of Commerce representative assured the rows of polished bald heads that the business community is concerned not only about business expansion but about preserving our American way of life, Christian morality and the family. Knowing the hatred and bigotry behind such glittering exhibitions of patriotism, I shudder.

Less than a week ago I was glowing with vitality at the Michigan Womyn's Music Festival. To cross the miles and centuries from that woody womanspace, with beautiful Amazons leaping naked through the trees and dancing barefoot in the grass, to this bastion of male power paralyzes my womansoul. This morning I wore a long billowy India print skirt with intricate designs in lavender, mustard, indigo and ivory. Perhaps I should have encased my womansoftness in an exoskeleton of armor. I feel in my own flesh the loss of the ancient matriarchy. My labyris, with "Remember the Future" etched on its back, consoles me here in patriarchal exile. I know in my nerves and tendons that I am not part of this oppressive system even though I endure imprisonment here.

The anthology concludes with a most unusual piece, "Hudson Bay Journal" by Judith Niemi, a diary of a canoe trip from Minneapolis to the Arctic wilderness of Canada taken by six lesbians:

DAY 24 FOX RIVER. HOME FREE. One last day of rapids, and Kristin and I wanted a chance to paddle together. (Moon had warned us we could escalate excitement, egg each other on.) We are all being very cautious now — Kris, subdued, warns us to keep lifejackets on while eating lunch in sight of the water. And still we get our chance at a rapids bigger than we'd have any right to choose to run. Scouting ahead, the two of us find ourselves in a place where, unless we wait for fall to lower the water level, our only choice is to run the rapids that we've just yelled to everyone else is out of the question. We wait for a potential rescue canoe to be lined to the bottom and then push off, and I'm afraid, but even more excited and pleased. Washing out at the bottom in a canoe half full of water I'm intensely joyful. This is what being alive and a dyke is all about. If I can just remember this moment clearly, I may never be afraid again.

Judith Niemi's reflections after her trip seem to speak for this whole anthology:

One way we were that month only got clear to me later. We didn't decide things by majority, of course, and often we didn't even use consensus. We simply knew who to listen to. And if the usual voice of caution, or caring, or whatever we needed wasn't heard, I knew one of the rest of us would say what was needed.

Lost in Space

THE NEW GULLIVER

by Esme Dodderidge
Taplinger Publishing Company
247 pp., \$9.95

Reviewed by Pat M. Kuras

English writer, Esme Dodderidge's first novel, *The New Gulliver*, teems with an irony that quickly becomes tedious. Her novel concerns a male member of an "experimental kind of airship," who somehow finds himself a second-class citizen in an unpleasant matriarchal world. Says the unfortunate airman, "I am resolved to set down as true an account as is possible of life in this strange land, where circumstance has placed me. Of the manner of my arrival here, I shall say little." So be it. What he does tell us, is that he has lost consciousness in his airship, only to awaken safely tucked into a bed of a household in Capovola. Even his host(esses) relay no information as to how they found him or how he became a member of their household. This gaping hole in the narrative is enough to make science fiction buffs, as well as other readers, angry and frustrated. But author Dodderidge, speaking through the guise of the airman, expects us to overlook this early, major flaw, and happily proceed with her fable. A tall order, indeed. If she had even given the airman a few sparse sentences groping for theories on his predicament — time warps, black holes, magnetic fields — I could excuse her novel's feeble opening. As it stands, the novelist is unduly trying my patience.

The second major problem, also noticeable in the book's opening pages, is simply the style in which the airman's "manuscript" is written. The airman speaks not as a space age scientist, but more like a Victorian age explorer, such as a Jules Verne character or even Swift's original Gulliver.

The book's story line concerns this new Gulliver's attempts to live in this strange world. In Capovola, men are sex objects, inferior to women, etc. (Imagine every obstacle and prejudice that is thrown on women and reverse the situation so that men are the victims. That is the gist of *The New Gulliver*.) I have often heard that the English have what is called a "dry sense of humor." After reading a book such as this one, I am inclined to believe that that dry sense of humor has actually evaporated. I do not find the



plight of real-life, everyday women very comical, so Dodderidge's attempt to make this seem humorous is aggravating. Her protagonist, Klemo, the lost airman, is a condescending twit who, despite his usurped male supremacy, maintains his racist and sexist ideologies. Thus, it is impossible to sympathize with his "ordeal."

What Dodderidge attempts to do in her novel has already been accomplished with far more grace and wit in Joanna Russ' *The Female Man*. Russ vividly paints the fallacies of male-female co-existence/struggles in our modern (circa 1969) world; the episodes involving Janet Evason, the ignorant, arrogant visitor from Whileaway, are far greater in satiric achievement than the plodding banalities of *The New Gulliver*, which fails as both entertainment and satire.

Barrie

Continued from Page 1

Nico (the youngest of the five brothers) the last word: "Of all the men I have ever known, Barrie was the whitest, and the best company. He was also the least interested in sex. He was a darling man. He was an innocent; which is why he could write *Peter Pan*." (The review of the book in the New York *Times* complained that Freud had ruined the concept of platonic love and that *all* relationships were now (incorrectly) being regarded as sexual. This love, which the reviewer calls "innocent, asexual, natural, and dignified," is what occurred between Barrie and his boys, Housman and his "lad," and Tennyson and Arthur Hallam. This is an odd notion and relegates sexuality back to its position as a "baser emotion," undignified, and nothing akin to love — which in turn, has nothing to do with people of one's own sex, or underaged children.)

The question of James Barrie's sexuality has been much discussed. He was not a tall man (and bemoaned the fact that his height prevented him from becoming a favorite with women) and stood just over five feet. Alison Lurie, in a *New York Review of Books* piece on Barrie (Feb. 8, 1975) has suggested that he may have had a glandular disorder and never got completely through to the other side of puberty. Whatever the case, his notebook entries show a certain mistrust of women and marriage: "—Greatest horror — dream I am married — wake up screaming;" "—He never has contact with a woman — If he had this might have made his exalt less in making women love him;" "—Perhaps the curse of his life that he never had a woman;" "—Morning after engagement, a startling thing to waken up & remember you're tied for life." In his notebook, during his honeymoon, he jotted down: "—Our love has brought me nothing but misery. —Boy all nerves. 'You are very ignorant'. —How? Must we instruct you in the mysteries of love-making?"

In contrast to these there are the letters to the boys and his writings about them. When George was away fighting, Barrie had written: "Of course I don't need this to bring home the danger you are always in more or less, but I do seem to be sadder today than ever, and more and more wishing you were a girl of 21 instead of a boy, so I could say the things to you that are always in my heart. For four years I have been waiting for you to become 21 & a little more, so we could get closer and closer to each other, without any words needed." After Michael's death he wrote to the boy's tutor at Oxford: "It may seem strange to you that I did not write to you long ago, but what happened was in a way an end of me, and practically anything may be forgiven me now. He had been the one great thing in my life for many years, and though there are many things to do, they are very trivial."

There can be little doubt that James Barrie was a boy lover. The question of his acting out physically these feelings is besides the point and does not negate or detract from the emotion.

Barrie also took many photos of the boys — quite a few of them nude — and these are reproduced plentifully in the book. They have a charm that is rarely seen in children's photos. You can sense a relationship between the boys and the photographer, a love, trust and openness that is missing from most family pictures. If he were living in Boston today, he could be sent to jail for as long as twenty years for them (Victorian sensibility explains only so much in our society).

There is also good reason to believe that several of the boys had homosexual affairs — especially Michael, who drowned with a boy friend described as his constant companion, and whose best friend, Roger Senhouse (the first translator of Colette) later became involved with Lytton Strachey. *J.M. Barrie & The Lost Boys* is best when it describes the relationship and intimacy that existed between the brothers and their guardian. Although it skirts the discussion of sexuality that would have made it a more interesting book, it rarely tries to moralize or deny. Despite the New York *Times*, it is impossible to separate sex from friendship and love (although it is possible to repress it, which is an altogether different matter) and love is what existed between James Barrie and the boys.

Perhaps the most interesting question that the book raises is how the five Llewelyn-Davies boys were an inspiration to Barrie in the writing of *Peter Pan*. How he borrowed from them is clear, not only ideas and dialogue, but also sheer energy to continue. However, the question of what that meant to him, as a writer and a person, is left unexplored.

Barrie was one of the most respected writers of his day. He is thought of today mainly as a children's writer (a rather patronizing term) and known more for the Broadway musical and Disney adaptation of *Peter Pan* than the original play itself. Readers between the wars were rejecting what they saw as old fashioned in favor of the hard edged cynicism of Evelyn Waugh and the very modern psychological complexities of Virginia Woolf. Barrie was thrown out as sentimental, Victorian, and dated, when in actuality his work is made of much stronger, tougher and harsher than people imagined. (It also did not help that he was extravagantly praised in his heyday and this caused something of a backlash.) With more of a perspective, I think that Barrie's complexities and attitudes may seem more modern today than 20 years ago.

Critic Leslie Fiedler has pointed out that adults have often relegated works of literature that they are uncomfortable with to the children's shelf in an attempt to somehow defuse them. He cites *Huckleberry Finn*, *Gulliver's Travels*, and *Moby Dick*, saying that many adults

have the notion that they are "children's books" and have little idea of what is in them. The idea that children's literature should be light, carefree, and idyllically emptyheaded is a fairly recent one, a response to the early instructional primers, and Goodie-Two Shoes moralizing of the late Victorians. James Barrie wrote very little for children — of his 15 novels and 20 plays, only the *Peter Pan* play and two novels about Peter were really written for children — and these are quite remarkable especially considering their time.

Generally thought to be a simple play about the joys of childhood, *Peter Pan* is actually a complexly constructed meditation on the problems and realities of growing up and not growing up. Unlike the pixie-like Mary Martin, Barrie's Peter Pan is a selfish, somewhat cruel boy/imp, closer to his amoral, mischievous Greek name bearer than the fragile fairies of the Victorian imagination. Barrie refers to Peter several times in the stage directions as "heartless," and he is quick to make demands for himself without thought for other people. But he is also lonely and afraid of others; Wendy goes to hug him in the first act and he recoils saying "No one must ever touch me." Barrie adds, in a stage direction, that [for the rest of the play] no one ever does. At the play's end Wendy comes again to Never Land for spring cleaning and Peter has forgotten all their adventures, the lost boys, and even Tinkerbell; Peter's eternal youth is only for himself. Act Three ends with Peter, in a tight situation, stoically saying, "To die must be an awfully big adventure." As Wendy leaves Never Land for the last time at the play's end she tries to hug Peter again, then withdraws. Barrie adds in a stage direction, "It has something to do with the riddle of his being. If he could get the hand of things his cry might be 'To live would be an awfully big adventure!'," but he can never quite get the hang of it, and so no one is as gay as he." The bliss of childhood is inextricably mixed with a desire for death.

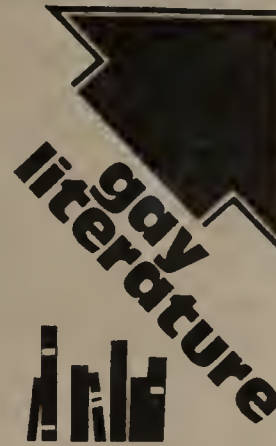
Peter Pan is ripe for all sorts of Freudian analysis. Both Peter and Hook's band of pirates want Wendy to be their mother. Peter must kill Hook (actually the crocodile gets to eat him — very castration-anxiety), the father, in order to have Wendy. The boy fairies are mauve, the girls white, and some colors don't know what sex they are; and of course, there is the transvestism of a woman playing the part of Peter himself. Brigid Brophy has wittily dissected the play in her *Fifty Works of English Literature We Could Do Without*, and sees it as the literary equivalent to Freud's scheme in the *Interpretation of Dreams*. Her major complaint is that Barrie interrupts the suspension of disbelief and makes the audience morally responsible for Tinkerbell's life by having them applaud if they believe in fairies. All these suggestions aside, *Peter Pan* is revealing about how Barrie viewed childhood, and children. The boy who would not grow up (some London papers during the divorce referred to him, snidely, as "the boy who couldn't go up") and refused to be a man was banished to a life of loneliness. Unfortunately Barrie wasn't as heartless as Peter Pan and needed, and lost, the boys whom he loved.

In 1920 Barrie's last successful play was produced in London. *Mary Rose* is a variation on the Peter Pan theme with an ageless mother replacing the ageless boy. If *Peter Pan* has solemn streaks, *Mary Rose* is its underside; it is eternal youth soured, the Never Land becomes a hell. One of Barrie's best works, it remains unknown to most readers, despite a recent London stage production and a frequently voiced desire by Alfred Hitchcock to film it. Told in a complex series of flashbacks, the play tells the story of Mary Rose, who as a young girl, was "lost" for several days on a remote Scottish island. She remembered nothing of her experience and seemed perfectly normal, though somewhat childish when found. She returns to the island years later with her husband and is "lost" again, only to return 25 years later, the same age. Her infant son has now grown and left home, her husband is an old man, and she is faced with an empty life. The final scene is a confrontation between the ghost of Mary Rose, doomed to roam the house, and her now grown son, whom she can barely remember and cannot forgive for having left.

The themes of *Peter Pan* are more cleverly drawn here; childhood is a state of awful innocence, death lurks behind all growth, and nothing can be avoided. Both *Peter Pan* and *Mary Rose* are plays filled with the sadness of the inevitable. *Mary Rose* may be Barrie's most mature work; in it, he is consciously able to draw upon what seems to be unconscious or subliminal in his other plays and novels. The playfulness of the earlier work is missing, just as the youth of the Llewelyn-Davies boys gradually was replaced by death and adulthood; if Barrie could not remain a child himself, he could remain one with them. Andrew Birkin's book is a good record of his attempts and struggles with this evitability.

But beneath all this sadness is still a defiant call: "I won't grow up" says Peter Pan, and with some reason. Peter does not want to grow up — which means to go to school, to get a job, to go to war, get married, have children — in short, to be a man. His revolt is, in part, against the institutionalized heterosexuality and regimentation of the world. Psychiatrists have been telling gay people for years that their sexuality is caused by a refusal to "grow up" and become adult, to achieve a "mature" sexuality (i.e. reproduce). I suspect that, on some level, this was also Barrie's "problem": he did not like the world he saw and did not want to "grow up". Perhaps, like many, many homosexuals, he was able to create his own world in his writing, in his ability to fantasize. His easy ability to be with children and his natural com-

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munication with them came from his ability to let them be children and not demand that they grow up, or place expectations upon them. Unfortunately, he tried to live vicariously through them and negate his own self and feelings.

Both *Peter Pan* and *Mary Rose* are records of this inner life — the joy and the pain. When Mary Rose drifts into the inner world of the island she hears incredibly sweet, beautiful music. Barrie had heard music, but knew, at that stage in his life, that there was pain connected with it also. Part of the problem was that he could not imagine an alternative to the world of childhood and the given adult world. He had to make a choice, and by choosing childhood he also chose its mother fixations, oedipal conflicts, and childish self concern.

Gay people have the opportunity to create their own lives; to avoid the pressures of enforced heterosexuality, to strive for something better. We must find ways to grow, without "growing up," to mature, and not become "adults." James Barrie's problem was that he was caught between two worlds and could not see a third. His love of the boys was deep and sincere, but it could not rescue him from his situation. *J.M. Barrie and the Lost Boys* is a love story with a sad ending. Sad, because Barrie could hear the sweet music, but could not find out where it was coming from. By creating our own lives, we know the music is us.

American Poetry

Continued from Page 3

uneven" and "not always highly discriminating"), because surely, along with the political fervor Martin might have found within such publications, he should also have discovered the "overstatement and vulgarity" that he has found in Whitman. Would he allow that these are now, too, as he admits they were for Whitman, "probably necessary and even salutary"? Because of the exclusivity and respectability of his subject choices in the final section of this book, Martin may have to take responsibility not only for sounding the depths of a literary stream, but for having had a hand in directing its flow.

Jonathan Katz, in the introduction to his monumental *Gay American History* states: "This book is significantly not a product of academia; it does not play it safe; it is rough at the edges, radical at heart." For good or ill, that is not a comment one can imagine Martin making about his *Homosexual Tradition in American Poetry*. Certainly it is a book the literary establishment will have to take seriously. Thanks to Martin, for whom it must have taken considerable courage to write this book, the *real* Whitman is within it, bearing his witness into the hearts and minds of teacher and student alike — that the only alternative to making heterosexual war — in the opinion of indisputably America's greatest poet — is making homosexual love. That is as radical an accomplishment as we have a right to expect from a member of the academy!

Howard's Whitman, in his poem about the young Whitman, calls *Leaves of Grass* "an essential poem — it needed making. . . ." *The Homosexual Tradition in American Poetry* "needed making" too — perhaps now more than ever. Whitman's "vision" represents a revival of alternatives at a time when war-mongering heterosexual men are "trying to out-macho each other," as even *Time* magazine claims. Crane's interest in artistic "form" is appealing at a time when "style queens" think they are making their lives "aesthetic" by adorning themselves with the appropriate designer scarf! This is a book everyone can profit from. But beyond that, of course, it is a book "essential" to the history of "gay liberation," and it is "essential" too to the history of American Literature, which *everyone* will now finally be able to read.

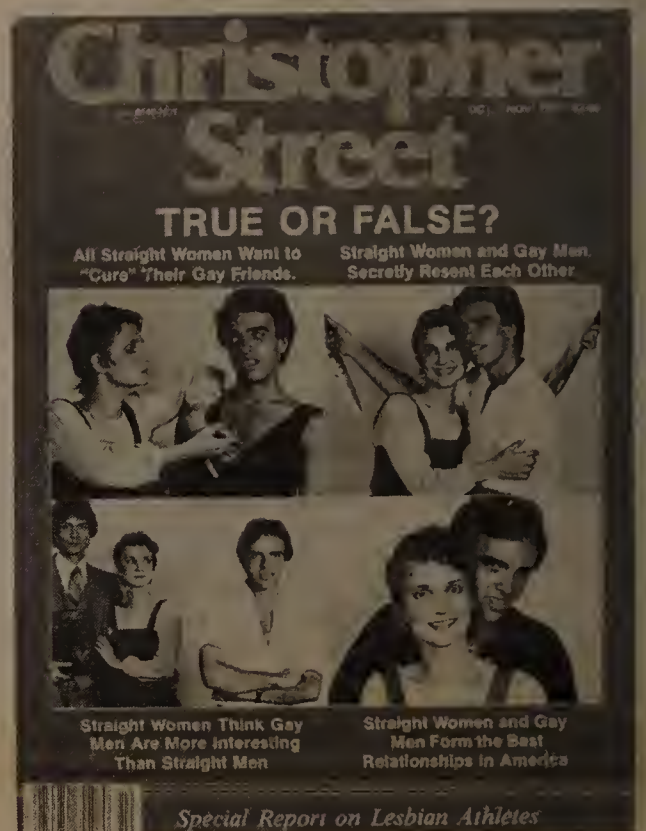
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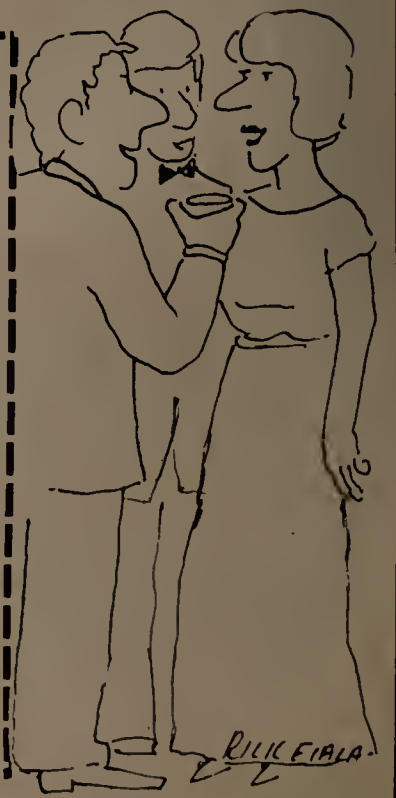
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Calendar

weekly events

sundays

Boston, MA — Gay Recreational Activities Committee (GRAC). Swimming at Lindemann Center (Stenford St./Gov't Ctr.). Men and women. 2-4pm.

Boston, MA — Gay Recreational Activities Committee (GRAC). Roller skating. Hetch Shell, Esplanade. Men and women. Call 282-9161 for info.

Boston, MA — Children Men's Basketball. Lindemann Center (Gov't Ctr.). Beginners 3-4:30pm; experienced 4:30-6pm. Info: 227-6187.

Boston, MA — Closet Space (WCAS, AM 740). Join Joe Merlin and guests for fascinating raps, music etc. 10am.

Newburyport, MA — Newspace Women's Coffeehouse. 8-11pm. YWCA, 13 Market St.

New York, NY — Lesbian Feminist Liberation. Women's discussion. Women's Center, 243 W. 20th St. 891-5460. 3pm.

New York, NY — Men's rap. For gay and bisexual men. Identity House, 544 6th Ave. 243-8181. 2:30pm.

New York, NY — Rainbow Society. Deaf gay meeting. Manhattan Community Center, 75 Morton St. 2nd Sunday of the month. 2pm. 755-1428.

New York, NY — Dyke Anarchists meet. 339 Lafayette St. 7pm.

New York, NY — Gay People in Health Care. Meeting. Third Sunday. St. Vincent's Hospital, 7th Ave and 12th St. Room 207. 7:30pm. 499-1453. (Mon-Fri. 6-10pm).

Concord, NH — NH Coalition of Lesbians and Gay Men. 1st Sun. of the month, 1-5pm. Statewide political action group. Info: 224-7027.

mondays

Boston, MA — Gay Light Support Group for high school and college age women who are, or are considering being, lesbians. Arlington St. Church, 355 Boylston. 7-9pm. Join us for raps, projects and outings.

Cambridge, MA — LUNA (Lesbians United for Non-nuclear Action). Women's Ed. Ctr., 48 Pleasant St. 354-8807. 7-10pm.

coming events jan 27 sun

Cambridge, MA — Lesbian and Gay Folkdancing. Phillips Brooks House in the northwest corner of Harvard Yard. 12:30-3:30pm. Beginners are very welcome!

Cambridge, MA — Closet Space (WCAS AM-740). John Mitzel discusses the anti-gay film *Cruising*. 10am.

29 tues

Bedford, MA — Sociel organization forming for suburban northwest of Boston (Bedford, Concord, Lexington, etc.) For details call 275-1336 between 10am and 11pm.

30 wed

Fitchburg, MA — Montachusett Gay Alliance. Meeting at LUK Center. 99 Day St. 8pm. Newcomers are welcome!

National Public Radio/Horizons — "Gay Theater: Forum or Ghetto?", an interview with drama critic Eric Bentley on the problems and potential of gay theater. Contact your local NPR station for details.

New York, NY — Drop-in center for gay young people. Church of the Good Shepherd, 240 E. 31st. 1-9pm. 424-3020.

31 thurs

New York, NY — Gay Women's Alternative. Sexual harassment of women on the job. Discussion and social hour. Universalist Church, Central Park West at 76th St. 8pm. \$3 donation. 532-8669.

Battleboro, VT — Southern Vermont Gay Men meet every 4th Monday at the Common Ground, 25 Elliot St. 7:30pm.

New Brunswick, NJ — "Geybreck," from Rutgers U. (WRSU-FM, 88.7). 8:30pm. News, music, interviews, poetry.

Morristown, NJ — Gay Activist Alliance in Morris County (GAAMC). Meetings, discussions, socials. Morristown Unitarian, Normandy Heights Rd. 762-6217. (NJ Gay Switchboard: (609)921-2565).

New York, NY — WBAI (99.5FM) The Lesbian Show. 10pm. 279-0707.

New York, NY — St. Mark's Clinic. General health care for gay men including VD services. 44 St. Mark's Pl. 533-9500. 6-10pm. Call after 5:30pm for appt.

New York, NY — Lesbian Feminist Liberation. Meeting. Women's Center, 243 W 20th St. 691-5480. 7:30pm.

New York, NY — Comité Homosexual Latinoamericano. Meeting for men and women. 8pm. 339 Lafayette St. 677-0237.

New York, NY — NY Gay Community Merchling Band. Rehearsal. 7-10pm at Medusa's Revenge, 10 Bleecker St. Info: 741-5800. Musicians, twirlers, etc. No auditions.

New York, NY — NYC Gaymen's chorus rehearsal. 7:30pm. Church of the Beloved Disciple, 348 W. 14th St. 891-3414. All men welcome.

tuesdays

Boston, MA — ClearSpace rap groups: Living as a lesbian woman, Gay Male experience, Bisexual groups, Women's Issues. Second Tuesdays. Arlington St. Church, 355 Boylston, 8pm.

Cambridge, MA — Daughters of Billitis. Organization for women. Discussion group. Old Cambridge Baptist Church, 1131 Mess Ave. 8pm. Call 661-3633 for info on all DOB activities.

Boston, MA — Gay Wey radio program. (WBUR, 90.9FM) Join co-hosts Ann Maguire and David Scola and their guests. 8:30pm.

New York, NY — Alcoholics Anonymous for Gay Men and Women. Gracie Square Hosp. 420 E 76th St. 473-6200. 7:30 and 8:30pm.

New York, NY — Coalition for Lesbian and Gay Rights. Meetings on alternate Tuesdays. 156 5th Ave Room 505. 924-2970.

White Plains, NY — Westchester Gay Men's Assoc. Weekly rap session and social. 8-1pm. 255 Grove St. Call WGMA Gay Hotline any evening 8-11pm: (914) 428-4922.

feb 1 fri

Boston, MA — Come to the GCN office and help send the paper out to subscribers. Anytime after 6 for a few hours or more. We'll be here until about 11. (Maybe later if fewer people show up!) Women and men welcome. Refreshments and good times! Come and meet some nice people. 22 Bromfield St. (near the Perk St. station).

Medford, MA — A Women's Week: Feb. 1-8. Sponsored by Tufts Women's Center and Tufts Hillier. Programs on roles, stereotypes, work problems, violence, etc. For info call the Women's Center, 628-5000 ext. 702 or 734.

Cambridge, MA — AmTikve, Boston's Jewish Group for Lesbians and Gay Men, TuB'Shavat, Festival of Trees. Folk dancing after. Bring fresh fruit. 8pm. 312 Memorial Dr. at Mess Ave.

Boston, MA — Program on the status of the American Family. WBUR (90.9 FM). 9:30pm.

Greenville, NH — "Nurturing Men: A Weekend Gathering" will take place on Feb. 1-3 at Another Place, Rt. 123. Participants will look at patterns of competition and new ways of becoming closer through physical activities and discussions. Sliding scale (scholarships available for third world men in financial need). For more info call (617) 776-2217 (as soon as possible).

Boston, MA — Children Mountain Club. Winter Carnival weekend in Quebec City, Canada. Call Josh at 728-8650 for more info.

Boston, MA — Children Mountain Club. White Mountains snowshoeing weekend. Call Roy at 864-5770 ext. 2577 for more info.

Philadelphia, PA — Gay and BI Married Men's Group. Gay Community Center, 326 Keter St. 8pm.

wednesdays

Boston, MA — OUT HERE! Evening rap group organized by and for lesbian and gay youth 14-21 years old. Arlington St. Church, 355 Boylston, 7-9pm. Join us to meet and talk about our lives.

Boston, MA — Gay Recreational Activities Committee (GRAC). Volleyball. Lindemann Center (Stenford St./Gov't Ctr.). Men and women. 8-10pm.

Boston, MA — Project Place Hotline, drop-in counseling, mobile crisis line, need volunteers. Training provided. 8-7pm. 32 Rutland St. Info: 262-3740.

Cambridge, MA — Open meetings to organize a women's political party. Cambridge Women's Center, 48 Pleasant St. 7pm. All women invited. For info call 876-0704.

Bellevue, VT — The Coffee House. Southern Vermont Lesbian's/Gay Men's Coalition. 7-11pm at the Andrews Inn, on the Square. Refreshments, music, poetry. For info call Kevin 387-GAYS.

New York, NY — WBAI (99.5FM) Gay Rap. 279-0707.

New York, NY — Chelsea Gay Association. Meets last Wednesday of the month. Coffeehouse. Call 691-0057 for info.

New York, NY — Gay Teachers Assoc. members meet (1st Wed.) and rap group (3rd Wed.). Info: 255-5969 or 499-1060.

New Brunswick, NJ — Rutgers Gay Alliance meets at the Student Center, Room 413. Free and open to non-students. 8pm. Speakers and social hour. For info call (201) 932-7886.

Middlewood, NJ — Org. for Gay Awareness. 1st, 3rd, & 5th Weds. 8:30pm. Call (201) 746-6196 for info.

thursdays

Boston, MA — GCN proofreading and layout (basically cutting and pasting with a little beer and pretzels on the side). No experience necessary. We'll teach you all you need to know! Proofreading begins 5-10h and layout 6-10h. 22 Bromfield St. (near Perk St and Washington St subway stops), 2nd floor. 428-4469.

Cambridge, MA — Daughters of Billitis. Organization for women. Discussions and social hour. Old Cambridge Baptist Church, 1151 Mass. Ave. 8pm. Call 661-3633 for info on all DOB activities.

2 sat

Boston, MA — An open discussion entitled "Lesbian and Gay Men — Feelings of the Community" will be presented by ClearSpace, at 7:30pm. A social hour will follow. Arlington St. Church, 355 Boylston. Call Ann 323-0329 or Bruce 738-4122 for more info.

Boston, MA — Feminism and Disarmament Conference follow-up meeting. Arlington St. Church, 355 Boylston. 9am-4pm. Write B. Zantoli, 80 Chestnut, Cambridge 02139 for details.

Greensboro, NC — National Anti-Klan Network national demonstration. Buses will leave Boston for Greensboro on Fri. eve. \$30 roundtrip. Call 445-3658 after 5pm for info.

Athol, NY — A Woman's Place. Celebration of Afro-American heritage. Come for the weekend and share your experiences with other women. Call (518) 823-9970 for info.

3 sun

Durham, NH — Candidates for President will discuss their stand on lesbian and gay rights during a public forum at the University of New Hampshire Memorial Union, Carroll-Belknap Room. 2pm.

Cambridge, MA — "Word is Out" will be shown at the Black Star FREE Film Festival. Harvard Science Center Lecture Room A. 8pm.

Cambridge, MA — Lesbian and Gay Folkdancing. Phillips Brooks House in Harvard Yard. 1:30-4pm. Beginners are very welcome!

Cambridge, MA — Closet Space (WCAS AM 740) Amy Hoffman talks to women from a

Cambridge, MA — Lesbians with children. Support group. 8-10pm. Cambridge Women's Center, 46 Pleasant St. 354-8807.

Cambridge, MA — Lesbian Liberation. 7:30-8pm munchies; 8-10pm discussion. Cambridge Women's Center, 46 Pleasant St. 354-8807.

Somerville, MA — Lesbian support group for younger women in Somerville. 7:30pm at the Somerville Women's Center, 38 Union Square (second floor over laundromat). For info call 623-9340.

New York, NY — Gay Activists Alliance regular meeting at 339 Lafayette St. (near Houston). 8:30pm. All are welcome!

New York, NY — Salsa Soul Sisters (Third world gay women). Washington Square Methodist Church, 133 W 4th St. Luvette. 962-6260. 7:30pm.

fridays

Boston, MA — Come to GCN office, 22 Bromfield (near Perk St. subway stop), 2nd floor, anytime after 5 for as long or as short as you like (until about 11pm) to help send the paper out to subscribers. (There are LOTS of them and we do need help!) Refreshments and good times. Men and women welcome. 428-4469.

Boston, MA — "Musically Speaking" with Melanie Berzon. Women's radio program: Jazz, R&B, women's music, ideas, events information. 1-4pm on WMBR (88.1 FM) Call 494-8810 for input.

Boston, MA — Children Men's Swimming. 6-7pm over 40 only; 7-9pm all ages. Lindemann Center (near Gov't Ctr.). Info 227-6167.

Cambridge, MA — Daughters of Billitis. Over 35 rap group at Old Cambridge Baptist Church, 1151 Mass. Ave. 8pm. (4th Friday and 2nd Wednesday of each month).

New Bedford, MA — Support Group for gay women meets at Women's Center, 15 Chestnut St. 7pm. 996-3341.

Cambridge, MA — Frenz and Luvvers potluck dinner and social every 2nd Friday (Oct-May). 8pm-midnight. Info: P.O. Box 814, Boston, MA 02123.

saturdays

Boston, MA — Out Here! for lesbians and gay youth 14-21 meets from noon to 5pm at the Arlington St. Church, 355 Boylston. Join us for outings, raps and projects.

New York, NY — Gay Youth rap group. 26 9th Ave. 1pm. 242-1212.

group for fat lesbians about the politics of weight, 'looks' and health. 10am.

Newburyport, MA — New Space Women's Coffeehouse. Earlita, our own original woman-oriented music. 7:30-10pm. 13 Market St. Call 744-4471 for more info.

New York, NY — Gay Atheist League of America (GALA). Report on upcoming March on Albany (tentatively scheduled for May 4). 5pm. Coalition for Lesbian and Gay Rights, 29 W. 21st St. (2nd floor).

4 mon

Providence, RI — Gay Rolleyway at Big Top, 1111 N. Main St. \$3 admission includes skates. Sponsored by Gay Community Services. 7-10pm. For more info call 728-6023.

5 tues

Boston, MA — Mass Gay Political Caucus meeting of the education committee. Somewhere, 295 Franklin. 7:15pm. Newcomers are encouraged to attend. Call 242-3544 for more info about this and other activities of the MGPC.

6 wed

Boston, MA — Silk Scarves and Hard Leather. A gay male poetry reading with Walter Borowski and visiting Dutch-American expatriate Jim Holmes, author of *A Gay Stud's Guide to Amsterdam*. Glad Day Bookshop, 22 Bromfield St. (near the Perk St. subway stop). 8pm. FREE!

Selem, MA — A Night with Kerle Jay and Allen Young. Selem State College Student Union Bldg. (A & B Lounge) 7:30pm. Call 745-6966 for info.

The deadline for Calendar items is Tuesday at noon for the following issue.